

Complete Results 1956 Readers Poll

35c

December 26 1956

down beat

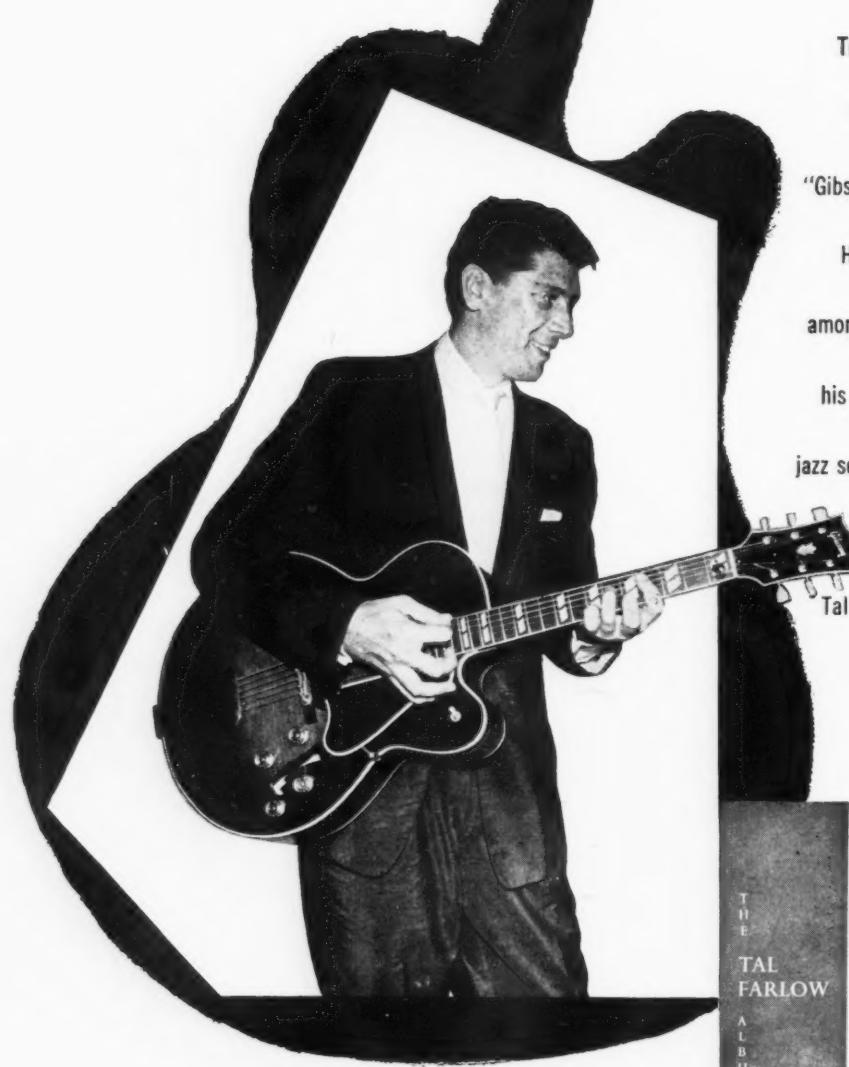


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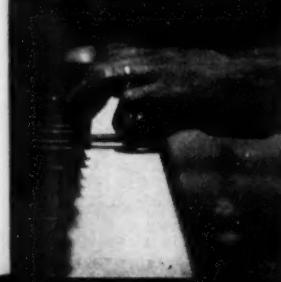
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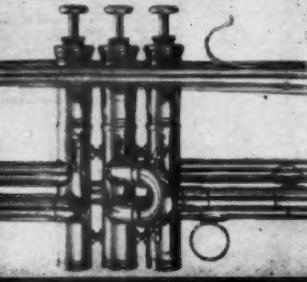
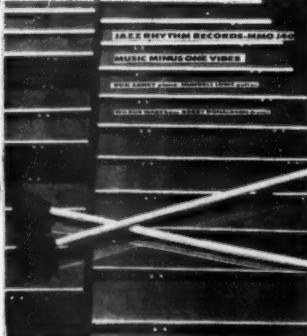
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VOLUME 1

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Guitar — Milt Hinton, Bass — Osie
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I Got Rhythm
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The Man I Love
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Too Marvelous For Words
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Fine And Dandy



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Guitar—Wilbur Ware, Bass—Bobby
Donaldson, Drums

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Oh, Kai . . .

Baltimore, Md.

To the Editor:

Re: Ralph J. Gleason's review of the *Kai and Jay Plus Six* album and Kai Winding's letter in the Nov. 28 issue.

Though Winding has taken some of the wind from my sails, I wish to add a few comments to his. First, Mr. Gleason's review of this album was the most thoroughly disgusting jazz criticism I have ever seen in *Down Beat*. But what I think is relatively unimportant. What is important is the fact that he insulted not only two of the finest musicians in the country, but George Avakian and the Columbia jazz a&r department as well.

He did this not by merely giving the LP a low rating, mind you, but by his curt, smug manner of writing. In a crisp three paragraphs he nonchalantly discredits one of the finest jazz albums to appear on the market in a long time. Instead of constructive criticism or intelligent evaluation, his review is tainted with caustic sarcasm. He devotes almost as much space to Arnold Roth's cover cartoon as he does to the content of the LP.

A review like this one would be an affront to an unknown artist, let alone two eminent and highly respected musicians. "Overtones of Kentonian brass," says Gleason of the arrangements. Well, there were certainly overtones of ignorance and extremely bad taste in his

purported review. He might just as well have listed the album and put underneath, "It stinks." That is about all it adds up to.

It is the critics prerogative to give an album a low rating, but it is his duty to offer constructive criticism and intelligent analysis to support his views. It seems to me that where an LP is involved that represents the work of some of the finest jazz musicians on the scene, it is an absolute necessity to give reasons for a low rating. The least Gleason could have done was give Jay and Kai credit for attempting a new avenue of jazz expression. I dare say a lot more time and effort went into the preparation of this album than is put into 80 percent of the jazz LPs glutting the market nowadays. I might add here that I have discussed this LP with many people who are well-versed in jazz and also with musicians. I have heard nothing but praise for the album, without exception.

James B. Murphy

San Francisco, Calif.

To the Editor:

I have a few things I'd like to say to Kai Winding in regard to his letters to both *Down Beat* and Ralph J. Gleason in the last issue, as follows:

Dear Kai:

I realize that you probably no longer buy *Down Beat*, but am relying on the possibility that a friend who does may show this to you.

My reaction to the attitude in your letters to *Down Beat* and Ralph J. Gleason in the Nov. 28 issue was as violent as yours to Gleason's review.

But for a different reason, and in a different way. I've given some thought to mine, but I doubt very much that your letters were written in anything but a blinding emotional rage.

As you stated, "there is a pertinent issue at stake here" (wow). The issue, it seems to me, is not LP-892 or Gleason's review or any of the other things you listed, but something else entirely.

It begins to appear that some musicians and would-be musicians would like to (a) abolish critics, because (b) criticism is unwelcome unless it's of a favorable nature and pleasant to the subject of the critique, or (c) redefine the word "critic" by not having him function as one.

According to my current Random House dictionary, a critic is "a person skilled in judging the qualities or merits of some class of things, esp. literary or artistic work; one who judges with severity," etc. I don't think you'll find a definition anywhere Kai that says a critic's function is only to praise what he reviews. He must by the very nature of his work, give what in the final analysis is a subjective opinion; good, bad, indifferent or what-have-you. This opinion of course (to come full circle) is based on his skill and aptitude for his work as a critic (currently accepted definition).

So, the last paragraphs of your letter to Gleason wherein you advise him to "resign" as a critic, holds no weight at all. As for the rest of your letters including the one to the editor, you simply refute all its emotional content by doing exactly what you won't accept

(Turn to Page 42)

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By Jack Tracy

SWING BAND — Benny Goodman; Sweet band—Hal Kemp; Vocalists—Ella Fitzgerald and Bing Crosby; Favorite soloist—Benny Goodman; Trumpet—Harry James; Trombone—Tommy Dorsey; Alto sax—Jimmy Dorsey; Tenor sax—Chu Berry; Clarinet—Benny Goodman; Piano—Teddy Wilson; Bass—Bob Haggart; Guitar—Carmen Mastren; Drums—Gene Krupa.

That's how the lineup of *Down Beat's* first annual Readers Poll looked when it was compiled in 1937.

All the great names of jazz have graced the poll winners' circle in the last score of years, and some remarkable records have been chalked up. Buddy DeFranco took the clarinet spot for 11 consecutive years. Bill Harris held on to the trombone spot for a decade before being unseated. Other winners have included such names as Bud Freeman, Coleman Hawkins, Charlie Christian, Buddy Rich, Roy Eldridge, Jess Stacy, Lester Young, Charlie Parker, and Johnny Hodges.

It is the oldest and most established poll in jazz.

In this issue you will find the results of poll No. 20, and because of the growing awareness of jazz on the part of the public, we are devoting more space to it than any other one feature ever has had in this magazine.

The largest number of ballots ever cast, to our recollection, poured in this year. But winners' totals do not run into the many thousands, and we don't expect they ever will.

The significance of the poll lies in the fact that it represents the cross-section opinion of a select audience—one which knows jazz, buys jazz records, and attends clubs and concerts where the music is played. It is a poll that reflects accurately the tastes of jazz fans and musicians. And critics.

There was some disgruntlement expressed by readers and at least one bandleader at the conclusion of the mid-summer Critics Poll that the critics couldn't possibly know what they were talking about and in no way reflected the public's taste, because they varied so with the Readers Poll opinion. A brief check reveals the following:

Of the 15 coinciding categories in the two polls, six winners were the same. In four more, the critics' and readers' choices ran 1, 2 but in reverse order. In the others, there was little disparity in choices.

Polls occasionally are decried as being mere popularity contests and not selections of real talent.

We know better. Just take a look at the record.



down beat.

Volume 23, No. 26

December 26, 1956

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special feature

A complete 15-page section of this issue is devoted to the full results of *Down Beat's* 20th annual Readers Poll, in which this magazine's readers select the world's best jazzmen. Large photographs of each of the winners are included.

departments

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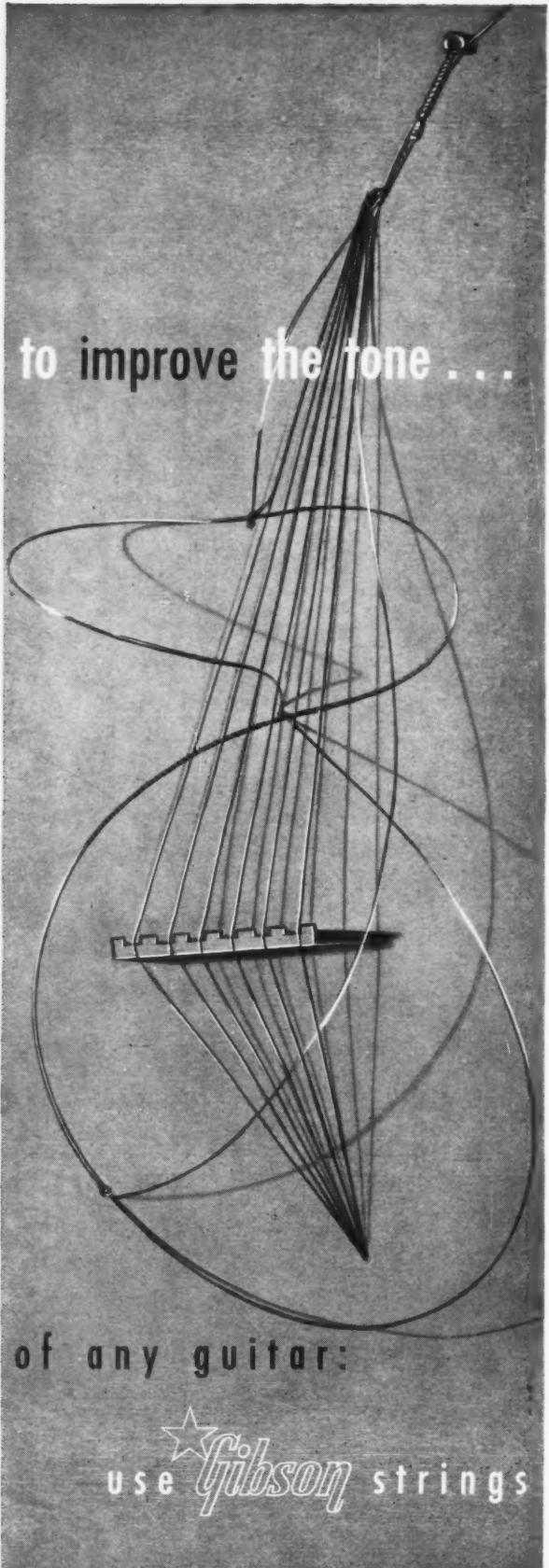


ON THE COVER

Trying to pin Duke Ellington down for more than five minutes is like trying to grab an eel out of a bucket of melted butter. Nat Hentoff finally managed to do so recently, however, and the first of his two-part series on Ellington begins on page 12. The striking photograph of Duke on the cover was taken by Aram Avakian at a recent Columbia recording session.

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OTHER MAHER PUBLICATIONS: DOWN BEAT; UP BEAT; MUSIC '57; JAZZ RECORD REVIEWS; RADIO Y ARTICULOS ELECTRICOS; BEBIDAS; ELABORACIONES Y ENVASES; RADIO Y ARTICULOS ELECTRICOS CATALOGOS.



strictly ad lib

New York

JAZZ: **Bobby Hackett**, the first jazz combo to play the Voyager room of the Henry Hudson, is in for an indefinite stand with **Dick Cary**, **Tony Hannan**, **Ernie Caceres**, tuba, **Jon Dengler**, and **Tom Gwaltney** on clarinet and vibes every night but Sunday from 9 p.m. to 1 . . . **Hank Jones** will make the Asian trip with **Benny Goodman**, and the singer will be **Dottie Reid**. Rest of personnel as printed in last issue . . . **Ray Charles** doing his first jazz LP for Atlantic, with arrangements by **Quincy Jones** and **Ernie Wilkins**. Ray will use his own men . . . **Roy Eldridge** has added bassist **Walter Page** to his combo, and tenor **Nicky Peters** has also been sitting in . . . At the 5 Spot cafe, drummer **Mike Dacek** and pianist **Jay Chasen** are the house band for Tuesday night, and among visiting hornmen are **Johnny Carisi**, **Dick Wetmore**, and **Dave Amram** . . . **John Hammond** cutting a **Ruby Braff** LP for Vanguard, as well as a piano date with **Bobby Henderson** . . . **Rolf Kuhn**, with **Ronell Bright**, **Bill Clark**, and **Joe Benjamin**, is in Washington at Marino's. They're due at the Blue Note in January . . . **Jo Jones** cutting a second LP for Vanguard . . . **Maceo Pinkard**, composer of *Sweet Georgia Brown* and *Them There Eyes*, had a stroke that left him partially paralyzed . . . **Morgana King** and the **Charlie Mingus Jazz Workshop** due at Birdland Jan. 10-23, with **Bud Powell** and **Johnny Smith** moving in from Jan. 24 to Feb. 6. **Carmen McRae** and **Charlie Ventura** at Birdland Feb. 14 to 27 . . . **Bobby Scott** using drummer **Mel Zelmann** and bassist **Sonny Dallas** on his club dates.

Gerry Mulligan's new EmArcy album will be called *Mainstream*. He's also cutting a quartet LP for Pacific Jazz and will write a big band jazz album for Columbia. **Mulligan** also playing some very swinging piano with his quartet . . . **Dave Lambert** doing some writing for **Les Paul** and **Mary Ford** . . . **Lou Donaldson** back on the scene and blowing eloquent alto . . . **Basin Street** may get a six-month moving reprieve . . . **Max Roach** at the Cafe Bohemia all through January, but **Miles Davis** is out. Instead **Vinnie Burke's** trio is there until Dec. 13, with **Lester Young's** quintet finishing out the month . . . **Jimmy DePreist's** quintet from Philadelphia played its first New York concert at Sarah Lawrence Dec. 2 . . . **Marian McPartland** is at the Composer for six weeks . . . **Tyree Glenn** at the Embers with **Jo Jones** and **Tommy Potter** . . . **Erroll Garner's** European trip may encompass May, June, and July.

ENTERTAINMENT-IN-THE-ROUND: **Al Manuti** ran for re-election for Local 802 without opposition, as did vice-president **Al Knopf** and treasurer **Hy Jaffe**. **Andy Pino** ran against secretary **Aldo Ricci** . . . The **Glenn Miller** orchestra headed by **Ray McKinley** opened its first date at the Statler Jan. 4 for a minimum of six weeks. **Phyllis Powell** has replaced **Marilyn Mitchell** with the band . . . **Guy Lombardo** is now in his 27th year at the Roosevelt . . . **Bobby Short** at the Red Carpet for an indefinite stay, with drummer **Sonny Rivera** and bassist **Ismael Ugarte**. **Janice Jones** plays intermission piano and sings . . . The new **Lena Horne** film, *The Street*, will be filmed in New York . . . **Mahalia Jackson's** sixth annual Carnegie Hall recital was, as usual, very successful . . . **Jack Egan** now eastern promotion and publicity director of Zephyr Records . . . **Jerry Lewis** may follow **Judy Garland** at the Palace.

RECORDS: **Felicia Sanders** and **Louis Jordan** were signed and recorded by Mercury, with Jordan being billed as "the original rock-and-roller." The label also signed 14-year-old **Carol Hughes** and singers **Don Johnston**, **Earlston Ford**, and **June Perry** . . . **Sonny Burke** signed on for a five-year hitch with Decca. He has been with the label for more than 10 years . . . Capitol announced that **Danny Kaye** signed with that label for three years . . . The score of the film *Anastasia* will be released by Decca. Singles out of the *Alfred Newman* score have already been cut by **Pat Boone** of Dot, **Guy Lombardo** of Capitol, **George Cates** of Coral, and **Leroy Holmes** of MGM.

RADIO AND TV: **Kay Starr** will star in an NBC spectacular based on the life of **Texas Guinan** . . . **Xavier Cugat** and **Abbe Lane** have completed the first in a series of musical-dramas filmed in color for TV in Rome. The series will be called *Around the World with Cugat and Abbe* . . . **Patti Page** set to emcee the upcoming **Big Record** show on CBS-CBS-PAGE.

(Turn to Page 36)

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Poll Issue

A special, 15-page section devoted to *Down Beat's* 20th annual Readers' Poll starts on page 11. It contains complete results and photographs of all the winners. Because of the great amount of space devoted to *Down Beat's* most important yearly feature, some of the regular departments and columns do not appear in this issue. They will all be back in the next edition.

Perkins Beating Is Police Probe Basis

San Francisco—A brutal beating of saxophonist Bill Perkins by a bartender at a North Beach after hours bottle club on the last night of Stan Kenton's two weeks at the Macumba touched off a wholesale investigation into police activities in that area.

As a result of the attack on Perkins, who was hospitalized for a week with a badly broken nose, the patrolman assigned to the area, Joseph F. Osborne, was suspended from the police force and may be subjected to a departmental inquiry and Herb Weiss, 32, an employee of Pond's club where the beef started, was arrested.

Weiss was later released when Perkins refused to identify him, but was immediately taken into custody again on charges growing out of a series of bad checks in Southern California.

The attack on Perkins was the second beating in which members of the Kenton band were involved during their Macumba date. Opening night, five hoodlums set upon Kenton and trombonist Bob Fitzpatrick at a coffee shop after the gig and fractured Fitzpatrick's rib, forcing him to return to Hollywood after playing only one night.

There was apparently no connection between the two incidents other than the fact that the victims in both cases were members of the Kenton band. San Francisco newspapers put plenty of heat on the police department, however, during the case.

Aside from his badly shattered nose, Perkins suffered no other injuries and was released from the hospital at the end of a week. Jerry Coker substituted for him with Kenton meanwhile.

Ed Penner, Tuba Player With Firehouse 5, Dies

Hollywood—Erdman H. (Ed) Penner, tuba player with the Firehouse Five Plus Two, died here Nov. 10 after surgery. He was 51.

Penner was born Jan. 17 in Rosethorn in northern Saskatchewan, Canada. At 13, he was an accomplished violinist and later studied music at the University of Saskatchewan and at Chicago Musical College from 1925 to 1930. Penner then studied at the Chicago Art Institute and five years later came to Hollywood to work at the Walt Disney studios.

Surviving are his parents, Dr. and Mrs. E. H. Penner of Rosethorn, and the widow, Irene.

Music World Is Shocked By Tommy Dorsey Death

New York—The music world was shocked by the news of Tommy Dorsey's death late last month. Dorsey died at his Greenwich, Conn., home Nov. 26 at the age of 51. His death was attributed to choking on food particles which lodged in his windpipe.

Dorsey alumni throughout the country were moved by the news. Among those musicians who played a role in the band's career were the late Bunny Berigan, Ziggy Elman, Charlie Spivak, Charlie Shavers, trumpets; Johnny Mince, Don Lodice, Bud Freeman, Buddy DeFranco, reeds; drummers Dave Tough, Buddy Rich, and Louie Bellson; and singers Frank Sinatra, Dick Haymes, Jo Stafford, Connie Haines, Stuart Foster, Jack Leonard, and the Pied Pipers.

Arrangers Sy Oliver, Axel Stordahl, and Paul Weston worked with Dorsey before leaving to follow successful personal careers.

Dorsey starred with Paul Whiteman's big orchestra and played with brother Jimmy from 1933 to 1935, when he left to form his own band. For many years his band was one of the mainstays of RCA Victor's pop artists' section. He also recorded for Decca, until he and Jimmy joined the Bell label in 1954. His Victor recording of *Boogie Woogie* is among the all time best sellers, with a reported 4,000,000 sales.

Dorsey recorded with a jazz group known as *The Clambake Seven* and often featured the group in his dance and concert sets. He was winner of the *Down Beat* poll as best trombonist from 1936 to 1939.

In 1947, he appeared with his brother in a film, *The Fabulous Dorseys*, based on their lives. In addition, Dorsey and his band appeared in several MGM musicals. In 1953, the Dorsey brothers formed a joint orchestra again and were featured on the CBS-TV *Stage Show* program.

The band was in the middle of a long engagement at the Cafe Rouge of the Hotel Statler here when Dorsey died. Hotel and band officials were unable to say what the future course of the organization would be, although the band was set to fulfill its playing date through Jan. 4.

Dorsey had two children, Steve, 4, and Susie, 6, by his present wife, Janie, who had filed for divorce on Oct. 24. He was divorced from his first wife, the former Mildred Kraft, in 1941. They had two children, Mrs. Patricia Hooker, of Richmond, Va., and Thomas F. Dor-

Dorsey Special

The next issue of *Down Beat* (Jan. 9 issue, on sale Dec. 26) will be dedicated to Tommy Dorsey, one of the greatest of bandleaders. Tributes from many of his friends and associates will be included, as well as a complete biography of the man who did so much to broaden the dance band field in America.

sey III, who is now with the navy in Hawaii. Dorsey's second marriage to actress Pat Dane in 1943 ended in divorce four years later.

Dorsey, who was born in Mahanoy City, Pa., was buried beside his father in the hills of Shenandoah, Pa.

Tribute To Tatum To Be Rebroadcast

Hollywood—A special memorial program honoring the late Art Tatum, who died here last month, will be re-broadcast over the CBS radio network Dec. 15. The 30-minute transcribed tribute was originally broadcast Nov. 10, the night of the pianist's funeral. It will be aired from Hollywood at 8:30 to 9 p.m., PST.

Written by Gene Webster in collaboration with CBS's western news chief, Jack Beck, the show is narrated by Gil Henry and traces Tatum's career in story and music. Featured speakers on the pianist and his work include Leopold Stokowski, Benny Carter, Andre Previn, Ella Fitzgerald, Sarah Vaughan, and Dave Dexter.

In addition to featuring examples of Tatum's work, the program also offers excerpts from recordings by Jelly Roll Morton, James P. Johnson, and Earl Hines.

Jazz: West Label Issues

Pepper's First LP Album

Hollywood—Art Pepper's first LP album under his own name has been released on the Jazz: West label. Titled *The Return of Art Pepper* (JWLP 10), it features originals and arrangements by the altoist. Line-up comprises Jack Sheldon, trumpet; Shelly Manne, drums; Russ Freeman, piano, and Leroy Vinnegar, bass.

Also new on the Jazz: West release list is *Tenorman* (JWLP 8) with the Lawrence Marable quartet featuring tenorist James Clay, and *Linear Sketches* (JWLP 9) by Julius Wechter quartet, a pianoless group led by vibist Wechter.

Bernard Peiffer;
Academy of Music, Philadelphia

An appalling lack of preparation and rehearsal, a virtual absence of production (for which Peiffer and his manager blamed each other) could not prevent this concert from providing some of the most provocative moments of the season.

The premise was an unusual one, though not without precedent (it has been used frequently only by Hazel Scott but is clearly available to Friedrich Gulda and others who have not yet experimented with it). Peiffer played the first half of the concert as a solo recitalist, attired in tuxedo, bowing automatically from the waist after each number, playing Ravel, Debussy, Prokofiev, and seven original compositions. In the second half, changing from tuxedo to colorful jacket and informality, he played jazz in the company of a first-class troupe of wandering minstrels from New York.

Peiffer is amazing. I can't recall any jazz pianist except Art Tatum blessed with such complete technical mastery of the instrument. Sometimes his technique grasps him so ferociously that it seems to run away with his hands, yet most of the time he manages, in his jazz work, to swing in a peculiarly exultant manner.

The first portion seemed to find him a little nervous, at least on the original *Toccata in D Minor* and the Ravel *Forlane* from *Tombau de Couperin* that opened the program. He seemed to gain confidence and dynamic sensitivity during the Debussy *Jardins Sous La Pluie* and in the two original improvisations that followed, one honoring Bach and the other Ravel.

In a group of three more originals, *Black Moon*, an atonal work based vaguely on a 12-tone row, stood out in its stark, somber majesty. This is one of the few classical pieces Peiffer has recorded.

The closing Prokofiev *Toccata*, played with much elan, was followed by a new composition, a requiem for Tatum. Though it went into tempo briefly and could be termed a blend of classical and jazz approaches, the whole achieved a consistent and impressive mood.

After the intermission, while Peiffer rested a while, the local Dave Levin trio formed the basis for the opening jazz set. Levin's drums, John Houston's piano, and Eddie Matthias' bass lent a firm foundation for some ad libbing with Al Cohn, Zoot Sims, and Howard McGhee. It was all too evident that the musicians had just met and regarded this simply as a gig that soon would be over.

Peiffer then returned to play in trio (with Art Taylor and Whitey Mitchell), quartet (Joe Puma added) and sextet format (Art Farmer and Anthony Ortega). Here again head arrangements had to be relied on, but the solo level made the set sufficiently fiery to compensate in part for the sloppiness.

In a closing *Night in Tunisia* that brought all the horns onstage at once, Ortega impressed with his flute work.

Parlay Vous?

Providence, R. I.—During Erroll Garner's recent engagement at the Celebrity club, his manager, Martha Glaser, was introduced to a young man.

"This is Keith Stewart," said the introducer. "He has the best record of any jockey at Narragansett this year."

"Oh, really," said Martha politely. "What station did you say you were with?"

Peiffer wailed in his own weird and wonderful way throughout the jazz set.

It is regrettable that no record company had the courage or foresight to tape this concert, though many were approached, and Peiffer, I was told, is available. Surely the worlds of jazz and "classical" music have at least overlapped to the point where a musician playing for both audiences, on either side of an LP, would make for a unique and stimulating experience. Certainly the reaction of the crowd at the academy, which seemed equally happy with both halves of the show, would indicate that the two worlds are rapidly becoming one.

—leonard feather

Peggy Connelly, Frank D'Rone London House, Chicago

With contours out of *Esquire*, and a gown out of *Vogue*, Peggy Connelly made her Chicago debut at Mr. Kelly's. Although she was plagued by opening night nerves, she managed a smoothly paced initial set. Manifesting a Sinatra-like repertoire and manner of phrasing, she cut her way through the smoke to the receptive audience.

She opened with *The Glory of Love*, followed by a slow, near-blues approach to *Sometimes I'm Happy*. She showed a fluid voice to best advantage on *Just One of Those Things*, which illustrated her basically valid intonation and sensitive phrasing. She offered a lustrously natural excursion through *Anything Goes*, a delicate, meaningful *The One I Love Belongs to Somebody Else*, and a subtle, but successfully suggestive *Jazz Me Blues*.

Despite an unnecessary restraint, which can be attributed to her feelings about a local debut, Miss Connelly showed signs of becoming a genuinely gifted pop vocalist. Her beauty speaks for itself quite eloquently and she wisely avoids extraneous hip-swinging.

She has a knowing way with lyrics, a subtly beguiling overall style, and a delightful disrespect for gimmicks. Once she frees herself of the self-imposed discipline which confines her in terms of emotional range, she could find a solid spot in the world of pop music.

Miss Connelly's compatriot at Kelly's is ex-Herbie Fields' guitarist-singer Frank D'Rone. D'Rone possesses a remarkably inspired, jazz-influenced voice. He swings on up-tempo tunes and wails movingly on ballads. He weaves his way through *I'll Take Romance*, *The Girl Next Door*, *Out of This World*, and *Love Is Here to Stay*. His semi-classic approach to the guitar made his *Malgueña* sound like mood music for a Lorca tragedy, and not at all incongruous in the Kelly's atmosphere.

Record companies interested in fresh, talented people should knock at D'Rone's door.

The backing for Miss Connelly and D'Rone was supplied by the capable Harry Slottag trio.

—gold

Living History of Jazz: Smith College

Just two days before its presentation, John McLellan's *Living History of Jazz* looked like a sure turkey from the point of view of its sponsors, the Smith College club of Wellesley, Mass.

Ticket sales were low, interest negligible, and the direst predictions of the club's older guard seemed confirmed. But somehow, despite all contrary expectations, by 8:30 p.m. Nov. 9, the acoustically perfect Wellesley junior high school auditorium was packed.

McLellan, an announcer for Boston's WHDH, had worked for months with Herb Pomeroy and his band to evolve a concert which would chart the course of jazz in a manner both entertaining and educational.

The result was a stunningly produced piece of music history, professionally paced, effectively lighted (on McLellan's own ad lib cues; there had been no rehearsals in the hall), and zestfully authentic in its documentary character.

FROM A PODIUM at the right of the stage, McLellan plunged directly into his subject with a brief, succinct analysis of the beat. Offstage, drummer Jimmy Zitano demonstrated the course of rhythmic assimilation from Africa to the American south. The narration proceeded to an examination of the remaining components of jazz structure, each with appropriate instrumental exposition by members of the band.

The function in jazz of sonority, syncopation, and improvisation were illustrated by pointing out that these are not of themselves exclusive properties of the jazz musician, but are rather the elements with which he works to devise his particular mode of expression.

A chart demonstrating the interaction of these elements supplemented the commentary and the instrumental examples. Rousing imitations of a deep south spasm band and a New Orleans marching band (that really marched) proved that Pomeroy's modernists know whence they come and, moreover, don't mind playing so.

Drawing heavily on documented sources, McLellan quoted from Ulanov, Finkelstein, Hodeir, and others, always with a mind to impress the audience with the logic of jazz development.

HAVING ESTABLISHED the fundamental bases of jazz, the next step advanced to an examination of pivotal personalities, their contributions and their place in the jazz constellation. In chronologic sequence, imitations of Armstrong, Beiderbecke, Ellington, Lunceford, Goodman, and Basie were presented. In this section, as well as later on in the program, trumpeter Lenny Johnson was brilliantly outstanding for his simulative skill. The band as a unit, working from Jaki Byard originals in the styles of the various periods, was most successful with the sounds of Lunceford and Basie, although for demonstration pur-

(Turn to Page 34)

Commanders' Aim: To Play Anywhere, Covington Asserts

New York—The Commanders, under new leader Warren Covington, are aiming to produce "a band to play anywhere, from hotel dances to Birdland."

Covington, former trombonist with Horace Heidt, Gene Krupa, and the CBS staff for the last 10 years, now runs the Commanders. He came on the scene last August, and since then the band has recorded an album for Decca, played a three-week stand at the Meadowbrook ballroom in New Jersey, built up a list of hotel and college dates well into the spring, and is working out an appearance on NBC's *Bandstand* show.

Covington is featured on the trombone and vocals. The band's book, written largely by pianist Jimmy Tyler and Covington, contains ballads, Dixieland, rhythm numbers, and modern instrumentals.

"The main thing we are trying to do," Covington said, "is gear the band to play anywhere." The Commanders' book was retained, as was the style, instrumentation, and many of the sidemen.

The Meadowbrook lineup had Dick Hoffman, Dick Sherman, Phil Marack, trumpets; Don Sebesky, Frank Vacaro, Pete Anson, trombones; Buddy Arnold, bass sax; Paul Gaglio, baritone sax; Karl Kiffe, drums; Jimmy Tyler, piano; Don Kent, bass, and Howie Collins, guitar.

Fiddler Killed In Mystery Shooting

Hollywood—John (Woody) Applewhite, a top western-style violinist, for the last three years with Tex Williams at the Riverside Rancho, died Nov. 17 of a gunshot wound under mysterious circumstances.

Applewhite's estranged wife, another woman and another man were also shot in the altercation. The two women were in serious condition. The man was shot in the hand.

Investigators said the musician made an early morning call to the police from the home of his wife, from whom he had been separated for a month. When police arrived, they found Applewhite dead in the kitchen, the others wounded, and the gun nearby. Applewhite was 41.

Distributor Kurlan Dies

Hollywood—Milton (Mike) Kurlan, head of Modern Distributors which handled Clef, Norgran, Kapp, Coral, and Brunswick Records in southern California, died of a heart attack here Nov. 11. He was 43. For many years associated with Decca in Cincinnati and Detroit, Kurlan had operated his own distributorship here since 1949.

Gone Jazz

San Francisco—Mort Sahl has contributed a sure-fire album idea to the first artists and repertoire man with the courage and imagination to execute the project: *Jazz James Dean Would Have Liked If James Dean Had Liked Jazz*.

Deauville In An Iron Lung

Hollywood—This Christmas won't be the merriest for singer Ronnie Deauville, or for his wife, Patricia, and their four children, Nancy, 8; David, 6; Judith, 5, and Elvira, 4.

Deauville, formerly with Ray Anthony, Jerry Gray, Tex Beneke, and Tommy Dorsey, will spend the season in an iron lung, in which he was placed when he developed a form of paralysis resembling that caused by polio after seemingly minor auto accident injuries. Doctors, at this writing, have not been able to diagnose the cause of the paralysis.

The singer is able to speak and spend up to an hour or more a day outside of the lung. Attendants said there was evidence of some improvement and hope for eventual recovery.

Deauville has spent the greater part of the last year endeavoring to establish himself as a solo performer. Shortly before he was stricken, he had completed his first album, a collection under the title of *Smoke Dreams*, on the Era label. He is in Rancho Los Amigos hospital, Hondo, Calif.

Crowell-Collier In Victor Vault Deal

New York—Now that Crowell-Collier has purchased Jazzone society as part of its mail order record operations, an arrangement has been reached with RCA Victor whereby C-C will be allowed to lease selected collectors' item material from the Victor vaults.

George Simon, head of the Jazzone operation, already has announced four 12" LPs from the Victor material—sets by Fats Waller, Lionel Hampton and all-star combos, *Early Jazz Greats* and *Big Band Jazz*.

The *Early Jazz Greats* LP will include tracks by Sidney Bechet, Earl Hines, Mound City Blue Blowers, Johnnie Dodds, Bix Beiderbecke with Gene Goldkette, King Oliver, etc. Represented in *Big Band Jazz* are Goodman, Tommy Dorsey, Basie, Shaw, Hines, Lunceford, and Glen Gray.

C-C is about to advertise, as an inducement to new members, 10 12" LPs of which any three will be available for \$2.98. The four sets culled from Victor will be among the 10 as will be some re-recorded previous Jazzone sessions, a Lee Wiley package, and a set of Pacific jazz.

Musician Group To Battle Bias

New York—A committee of leading musicians in the New York area has been formed "for the purpose of breaking down racial barriers that face Negro instrumentalists in symphony, opera, and ballet orchestras; pit orchestras, whether presentation house or Broadway theater, and studio orchestras, whether for movie, radio, television, or recording industries."

Members of the committee include Alan Booth, piano; Selwart Clarke, viola; Winston Collymore, violin; Elayne Jones, tympani; Sylvia Medford, violin; Harry M. Smyles, oboe; Alfred V. Brown, viola; Garvin Bushell, bassoon; Antoinette Handy, flute; Harold Jones, flute; Howard Rollock, viola; June Urquhart, flute, and Robert Pritchard, piano.

The committee said, "It is the aim of this committee to see that a symphony orchestra is formed in New York City which by virtue of the policies of its integrated board of directors, will select musicians of the highest caliber regardless of race, creed, or national origin. It is also the hope of this committee that such an orchestra will fill the cultural needs of the community presently ignored by existing orchestras."

The committee said it intends to embark on a public relations program which will advise the public, the musicians union, personnel managers, boards of directors, and trustees and owners of theaters of the Negro instrumentalists' qualifications and artistry.

Granz To Bypass Britain With Tour

Hollywood—As a further protest against the British musicians union exchange policy affecting American jazz groups, Norman Granz will bypass Britain when he takes a new concert package to Europe in February.

He told *Down Beat* that, instead of taking his JATP troupe on the European tour as in former years, he will present "An Evening of Jazz with Ella Fitzgerald and the Oscar Peterson Trio with Jo Jones."

The itinerary, almost as long as the billing, calls for an opening in Oslo, Norway, on Feb. 10, the start of two weeks in Scandinavia. This will be followed by four weeks in Germany, one week in Switzerland and France, one in Belgium and Holland, and probably a couple of weeks in Italy.

NBOA In NY Meet

Chicago—Otto Weber, executive secretary of the National Ballroom Operators association, has announced that the group's annual convention will be held in New York in 1957. The finals of the group's second annual dance contest will be conducted at the Arcadia ballroom in conjunction with the convention.

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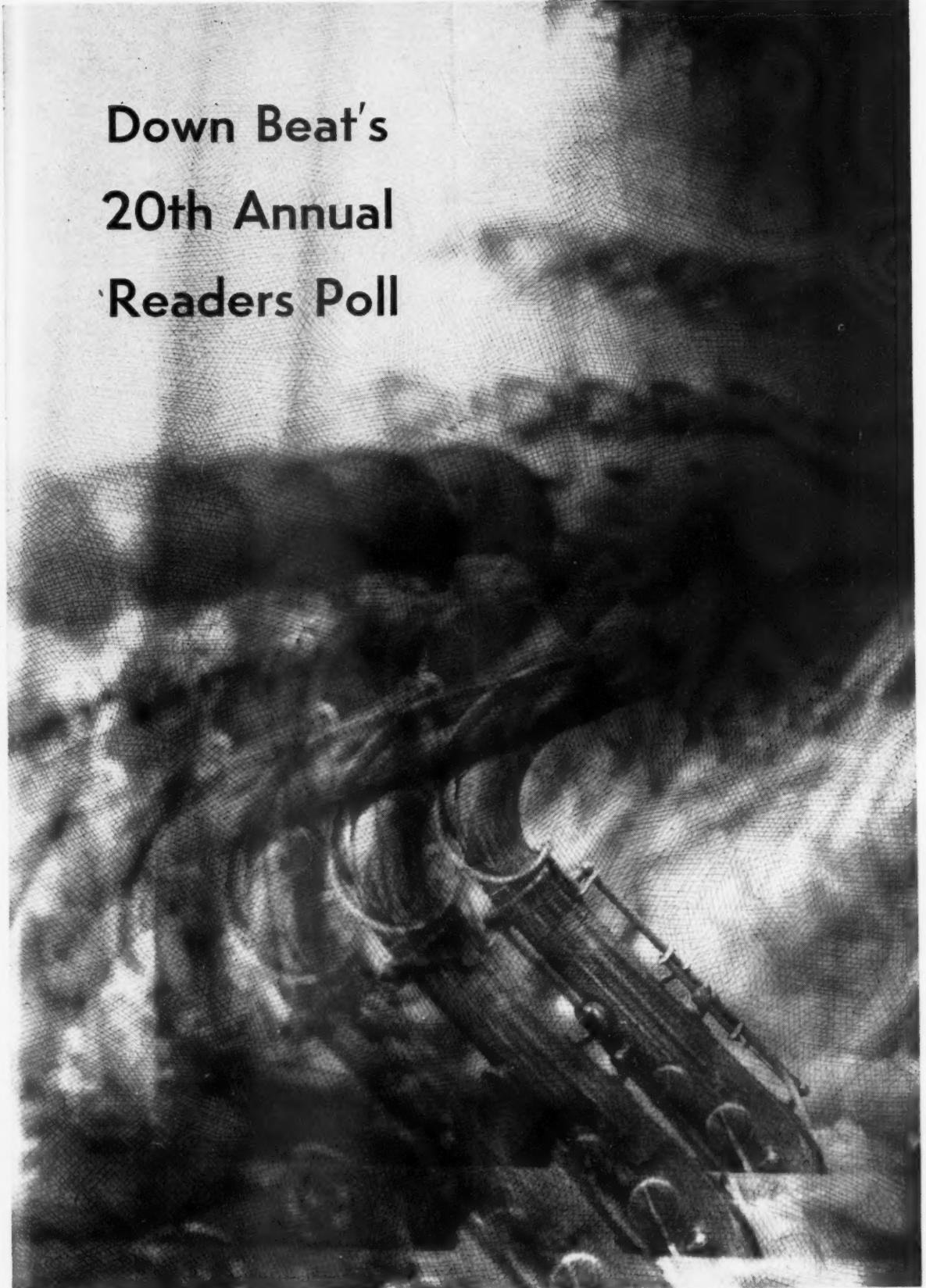
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**Down Beat's
20th Annual
Readers Poll**

(Don Bronstein Photo)



(Aram Avakian Photo)

The Hall of Fame

Duke Ellington has finally been awarded the honor many persons thought he should have received long ago. *Down Beat* readers this year named him to the Music Hall of Fame, and he becomes its fifth member.

Previous winners were Louis Armstrong, Glenn Miller, Stan Kenton, and Charlie Parker.

Ellington, who has been leading one of jazz' most acclaimed and respected orchestras for nearly 30 years, will be presented with one plaque signifying his victory, and a duplicate will be placed in the *Down Beat* Music Hall of Fame which has been established at the Berklee School of Music in Boston, Mass.

The first 10 places in the 1956 balloting were as follows:

1.—Duke Ellington	1025
2.—Benny Goodman.....	786
3.—Count Basie.....	456
4.—Dizzy Gillespie	321
5.—Dave Brubeck	263
6.—Clifford Brown	129
7.—Art Tatum.....	110
8.—Lester Young	105
9.—Woody Herman.....	100
10.—Bix Beiderbecke	98

By Nat Hentoff

DUKE ELLINGTON, whose position in the Hall of Fame was secured long before his current election victory, has been involved in recent weeks with a new, large-scale work for Columbia.

Titled *Drum Is a Woman*, the composition in its present form runs some 45 minutes with narration written and spoken by Duke. The Ellington orchestra is augmented by Candido, Louie Bellson, a vocal group, Joya Sherrill, the distinguished classical soprano Margaret Tynes, and others.

Duke, however, is reluctant to discuss the work at the moment. "I want to get away from it for two or three weeks," he said. "I'm still making decisions about it."

He was less reluctant to elaborate on something that has troubled him for some time, an objection he often has expressed to those close to him—an objection to listeners who insist on comparing his contemporary work and band with what he and his bands were doing 10 to 20 years ago.

Past and Present: "I think my feeling about that is only natural," Duke points out. "Actually, I don't think it's fair to talk about something today and compare it to something some time ago.

The Duke

What is happening in my work today is a result of an investment in time and money that is of the present.

"The only reason we're still in it is mainly artistic interest. We're not one of those people who stay in the business only so long as business is good. We stay in it 52 weeks a year. And the most important thing we do, I think, is to present people we like ourselves.

"To compare the band of the present with a band of another period involves, for one thing, trying to recall another audience to which that older band was playing. And that band also was playing from another perspective. I don't see the basis for comparison. The audiences are different, and we're different in a way. And it really boils down to an ugly thing like—do you have better taste than I do? After all, if these men who perform the music now didn't believe in it, they wouldn't do it."

DUKE WENT ON to the actual differences involved in writing for his present band as compared with his bands of before.

"Suppose I had to write something tonight to be played tomorrow," he said. "I would have to make certain compromises and take certain consider-

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Dizzy Gillespie



J. J. Johnson

Trumpet

This was Dizzy Gillespie's year. His reorganized band made a highly successful tour of the near east under U. S. state department auspices, he won in the Critics Poll this summer, and now has captured handily *Down Beat's* 20th annual Readers Poll. It's his first victory in this poll.

Last year's winner: Miles Davis.

1.	DIZZY GILLESPIE	1054
2.	MILES DAVIS	782
3.	CHET BAKER	690
4.	SHORTY ROGERS	304
5.	MAYNARD FERGUSON	270
6.	LOUIS ARMSTRONG	255
7.	HARRY JAMES	228
8.	ROY ELDRIDGE	220
9.	CONTE CANDOLI	146
10.	RUBY BRAFF	140
11.	BOBBY HACKETT	127
12.	DON ELLIOTT	117
13.	DONALD BYRD	100
14.	THAD JONES	82
15.	DON FAGERQUIST	81
16.	JOE NEWMAN	80
17.	BUCK CLAYTON	63
18.	HARRY EDISON	54
19.	CHARLIE SHAVERS	51
20.	KENNY DORHAM	50
21.	WILD BILL DAVISON	49
22.	DICK COLLINS	46
23.	RAY ANTHONY	43
24.	JOHNNY WINDHURST	40
25.	STU WILLIAMSON	39
26.	JOE WILDER	37
27.	CLARK TERRY	36
28.	JIMMY McPARTLAND	35
29.	DON BASHAM	34
30.	HOWARD MCGHEE	22
31.	ART FARMER	20
32.	DIZ MULLINS	19
33.	CAT ANDERSON	17
34.	BILLY BUTTERFIELD	16
35.	NAT ADDERLEY	15
35.	RUSTY DEDRICK	15
35.	TONY FRUSCELLA	15
35.	SAM NOTO	15
35.	JACK SHELDON	15
35.	MUGGSY SPANIER	15
35.	WILLIE THOMAS	15

(None Under 15 Listed)

Trombone

J. J. Johnson racked up his second straight Readers Poll victory with an easy win over Bob Brookmeyer. Kai Winding again finished in third place, which makes the '56 top trio read the same as it did in '55. Bill Harris, winner for 10 straight years previous to '55, climbed up a notch to fourth spot.

Last year's winner: J. J. Johnson.

1.	J. J. JOHNSON	1506
2.	BOB BROOKMEYER	788
3.	KAI WINDING	543
4.	BILL HARRIS	354
5.	FRANK ROSOLINO	321
6.	TOMMY DORSEY	318
7.	URBIE GREEN	234
8.	CARL FONTANA	162
9.	JACK TEAGARDEN	147
10.	MILT BERNHART	92
11.	JIMMY CLEVELAND	84
12.	TRUMMY YOUNG	61
13.	EDDIE BERT	60
14.	BENNY GREEN	57
15.	VIC DICKENSON	58
16.	BOB BURGESS	49
17.	LAWRENCE BROWN	44
18.	BUDDY MORROW	39
19.	LOU McGARITY	37
20.	RAY SIMS	36
21.	EDDIE HUBLE	35
22.	BILL RUSSO	28
23.	KEITH MOON	27
24.	BENNY POWELL	23
25.	WILLIE DENNIS	21
26.	WILL BRADLEY	19
26.	GEORG BRUNIS	19
26.	CUTTY CUTSHALL	19
29.	BOB ENEVOLDSEN	18
30.	TYREE GLENN	17
31.	HERBIE HARPER	17
31.	ABE LINCOLN	17
31.	TURK MURPHY	17
31.	KID ORY	17
35.	BILLY BYERS	16
35.	SONNY RUSSO	16
35.	EARL SWOPE	16
38.	DICK NASH	15
38.	FRANK REHACK	15
38.	BRITT WOODMAN	15

(None Under 15 Listed)



Paul Desmond

Alto Sax

Paul Desmond, of the Dave Brubeck quartet, had an easy time of it in racking up his second consecutive win, as Lee Konitz once more finished second. Bud Shank again wound up third, with Sonny Stitt jumping all the way from 11th last year to displace Benny Carter in the No. 4 slot this time.

Last year's winner: Paul Desmond.

1.	PAUL DESMOND	1300
2.	LEE KONITZ	605
3.	BUD SHANK	599
4.	SONNY STITT	533
5.	JOHNNY HODGES	389
6.	BENNY CARTER	252
7.	PHIL WOODS	201
8.	JULIAN (CANNONBALL) ADDERLEY	180
9.	ART PEPPER	163
10.	LENNIE NIEHAUS	151
11.	CHARLIE MARIANO	143
12.	JIMMY DORSEY	90
13.	WILLIE SMITH	79
14.	RONNIE LANG	54
15.	JACKIE McLEAN	47
16.	LOU DONALDSON	39
17.	HERB GELLER	37
18.	DICK JOHNSON	34
19.	PETE BROWN	32
20.	AL BELLETTI	31
21.	GIGI GRYCE	26
22.	BUDDY COLLETTE	25
23.	LENNIE HAMBRO	24
24.	EARL BOSTIC	22
24.	WOODY HERMAN	22
24.	GENE QUILL	22
25.	LES BROWN	21
26.	HAL MCKUSICK	19
27.	JOHN LaPORTA	18
28.	VINNIE DEAN	17
28.	ERNIE HENRY	17
28.	ZOOT SIMS	17
28.	CHARLIE VENTURA	17
32.	CHARLIE BARNET	16
32.	BOYCE BROWN	16
32.	MARSHALL ROYAL	16
35.	SONNY CRISS	15
35.	DICK PALADINA	15

(None Under 15 Listed)



Stan Getz

Tenor Sax

Stan Getz earned his seventh plaque in a row this year by romping in over Lester Young. It's the longest active victory string going. Zoot Sims nudged into third chair, with Stan Kenton's Bill Perkins jumping from eighth to fourth position.

Last year's winner: Stan Getz.

1.	STAN GETZ	1830
2.	LESTER YOUNG	581
3.	ZOOT SIMS	462
4.	BILL PERKINS	289
5.	COLEMAN HAWKINS	285
6.	SONNY ROLLINS	260
7.	AL COHN	206
8.	DAVE PELL	145
9.	BUD FREEMAN	109
10.	LUCKY THOMPSON	92
11.	JIMMY GIUFFRE	84
12.	BOB COOPER	81
13.	CHARLIE VENTURA	76
14.	FLIP PHILLIPS	65
15.	SONNY STITT	62
16.	BEN WEBSTER	57
17.	BILL HOLMAN	53
18.	GEORGIE AULD	52
19.	HANK MOBLEY	45
20.	EDDIE MILLER	41
21.	PHIL URSO	39
22.	JACK MONTROSE	37
23.	FREDDY MARTIN	35
24.	RICHIE KAMUCA	31
24.	J. R. MONTEROSE	31
26.	VIDO MUSSO	27
27.	WARNE MARSH	26
28.	BUDDY COLLETTE	25
29.	BILL STERRET	24
30.	FRANK FOSTER	21
30.	ILLINOIS JACQUET	21
30.	PAUL QUINICHE	21
33.	TEX BENEKE	18
33.	TED NASH	18
33.	CHARLIE ROUSE	18
36.	FRANK WESS	17
36.	BOB WILBER	17
37.	TEO MACERO	16
37.	EDDIE SHU	16
39.	BOBBY JASPAR	15
39.	BOBBY JONES	15

(None Under 15 Listed)



Gerry Mulligan

Baritone Sax

The Critics Poll and the Readers Poll were not in agreement on the baritone category this year. The critics picked Harry Carney. The public named Gerry Mulligan—and for the fourth straight time. Serge Chaloff, though heard chiefly in the east throughout most of the year, still pulled enough votes to stay in third place, ahead of the rapidly moving Jimmy Giuffre.

Last year's winner: Gerry Mulligan.

1	GERRY MULLIGAN	2906
2	HARRY CARNEY	722
3	SERGE CHALOFF	314
4	JIMMY GIUFFRE	201
5	CECIL PAYNE	131
6	BUD SHANK	97
7	CHARLIE VENTURA	94
8	ERNIE CACERES	69
9	LARS GULLIN	48
10	GIL MELLE	39
11	PEPPER ADAMS	38
12	CHARLIE FOWLKES	33
13	LEO ANTHONY	29
14	JACK NIMITZ	28
15	JOE RUSHTON	27
16	BILL HOLMAN	26
17	DANNY BANK	22
18	AL COHN	22
19	VIRGIL GONZALVES	22
20	BUTCH STONE	19
21	SAHIR SHIBAB	18
22	MARTY FLAX	17
23	CHUCK GENTRY	16
24	JACK DULONG	15

(None Under 15 Listed)



Tony Scott

Clarinet

The longest victory skein in *Down Beat* poll history was snapped this year. After 11 consecutive wins, Buddy DeFranco finally was unseated, and in decisive fashion, by Tony Scott. DeFranco, in fact, was barely able to stave off Benny Goodman for second spot. The man to look out for in years to come apparently is Jimmy Giuffre, who again finished fourth but nearly doubled his last year's vote total.

Last year's winner: Buddy DeFranco.

1	TONY SCOTT	1642
2	BUDDY DeFRANCO	1050
3	BENNY GOODMAN	976
4	JIMMY GIUFFRE	722
5	BUDDY COLLETTE	206
6	WOODY HERMAN	149
7	EDMOND HALL	131
8	ARTIE SHAW	117
9	JIMMY HAMILTON	108
10	PEE WEE RUSSELL	82
11	SAM MOST	60
12	JOHN LaPORTA	39
13	PEANUTS HUCKO	33
14	SOL YAGED	27
15	JIMMY DORSEY	25
16	BARNEY BIGARD	21
17	ABE MOST	18
18	BUSTER BAILEY	17
19	GEORGE LEWIS	16
19	OMER SIMEON	16
19	BOB WILBER	16
22	GUS BIVONA	15
22	MATTY MATLOCK	15
22	GENE QUILL	15

(None Under 15 Listed)



Erroll Garner

Piano

Oscar Peterson's six consecutive victories were interrupted this year by Erroll Garner, who moved from sixth to first place to provide the surprise victory of the poll. He won once previously, in '49.

Last year's winner: Oscar Peterson.

1.	ERROLL GARNER.....	750
2.	OSCAR PETERSON.....	732
3.	DAVE BRUBECK.....	627
4.	ART TATUM.....	491
5.	BUD POWELL.....	374
6.	JOHN LEWIS.....	267
7.	BILLY TAYLOR.....	252
8.	HORACE SILVER.....	226
9.	HAMPTON HAWES.....	189
10.	TEDDY WILSON.....	150
11.	RUSS FREEMAN.....	128
12.	HANK JONES.....	117
13.	GEORGE SHEARING.....	98
14.	LOU LEVY.....	77
14.	LENNIE TRISTANO.....	77
16.	GEORGE WALLINGTON.....	63
17.	THELONIOUS MONK.....	62
18.	COUNT BASIE.....	60
19.	ANDRE PREVIN.....	54
20.	DUKE ELLINGTON.....	50
21.	CLAUDE WILLIAMSON.....	49
22.	PHINEAS NEWBORN.....	48
23.	BILL STANTON.....	45
24.	PETE JOLLY.....	43
26.	DAVE MCKENNA.....	42
26.	MARIAN McPARTLAND.....	40
27.	BOB CORWIN.....	36
28.	EDDIE HEYWOOD.....	33
29.	STAN KENTON.....	30
30.	JOHN WILLIAMS.....	29
31.	BARBARA CARROLL.....	28
32.	EARL HINES.....	26
33.	STEVE ALLEN.....	25
34.	MARIE WRIGHT.....	24
35.	MEL POWELL.....	22
36.	DON SHIRLEY.....	21
37.	DICK HYMAN.....	20
37.	JERRY MANDELL.....	20
39.	JESS STACY.....	19



Barney Kessel

Guitar

Barney Kessel, often the bridesmaid but never the bride, finally came through with a win in a close battle with choice of the critics, Tal Farlow. Sal Salvador stepped up two spots to No. 5, with Herb Ellis nudging into fourth.

Last year's winner: Johnny Smith.

1.	BARNEY KESSEL.....	1064
2.	TAL FARLOW.....	902
3.	JOHNNY SMITH.....	884
4.	HERB ELLIS.....	316
5.	SAL SALVADOR.....	261
6.	FREDDIE GREEN.....	212
6.	JIMMY RANEY.....	212
8.	LES PAUL.....	152
9.	MUNDELL LOWE.....	126
10.	LAURINDO ALMEIDA.....	84
10.	HOWARD ROBERTS.....	84
12.	EDDIE CONDON.....	78
13.	JIM HALL.....	53
14.	DICK GARCIA.....	47
14.	CHUCK WAYNE.....	47
16.	KENNY BURRELL.....	40
17.	BARRY GALBRAITH.....	39
18.	BILLY BAUER.....	37
19.	JOE PUMA.....	33
20.	GEORGE VAN EPS.....	31
21.	DON LUND.....	30
22.	RALPH BLAZE.....	24
23.	GEORGE BARNES.....	21
24.	JOHN COLLINS.....	19
25.	TONY RIZZI.....	18
26.	BILL DeARANGO.....	17
27.	ALLEN REUSS.....	16
28.	JOE CINDERELLA.....	15
28.	OSCAR MOORE.....	15
28.	JIMMY SHIRLEY.....	15

(None Under 15 Listed)

40.	JOE SULLIVAN.....	18
41.	KAY LAWRENCE.....	17
42.	DICK WELLSTOOD.....	16
43.	JACKIE JOCKO.....	15
43.	BOBBY SCOTT.....	15

(None Under 15 Listed)

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Shelly Manne

Drums

Shelly Manne, who won his first poll plaque in 1947, made it No. 7 this year in a close race with Max Roach. Perennial contenders and sometime-winners Gene Krupa and Buddy Rich wound up third and fourth, with Art Blakey fifth, and critics' choice Jo Jones sixth. Chico Hamilton moved up two notches to No. 7.

Last year's winner: Max Roach.

1.	SHELLY MANNE	1152
2.	MAX ROACH	1062
3.	GENE KRUPA	420
4.	BUDDY RICH	416
5.	ART BLAKEY	322
6.	JO JONES	301
7.	CHICO HAMILTON	284
8.	JOE MORELLO	220
9.	LOUIE BELLSON	144
10.	KENNY CLARKE	116
11.	ROY HARTE	97
12.	MEL LEWIS	86
13.	OSIE JOHNSON	81
14.	DON LAMOND	78
15.	SAM WOODYARD	63
16.	SONNY PAYNE	60
17.	STAN LEVEY	57
18.	CHUCK FLORES	51
19.	CONNIE KAY	49
20.	GEORGE WETTLING	48
21.	GENE McCARTHY	45
22.	JIM CAMPBELL	44
23.	PHILLY JOE JONES	39
24.	ROY HAYNES	35
25.	RAY BAUDUC	29
26.	JOE DODGE	27
27.	COZY COLE	26
28.	BILL BRADLEY	25
29.	TONY PAPA	24
30.	RAY McKINLEY	23
30.	BILL PETIT	23
32.	ELVIN JONES	22
33.	ED THIGPEN	21
34.	AL STOLLER	20
35.	SONNY IGUE	19
36.	EDDIE GRADY	18
36.	NICK STABULAS	18
38.	JEAN BREWDIN	17
38.	JOE PETERS	17



Ray Brown

Bass

It's Ray Brown again, and for the fourth time, in the bass division. But the man to keep an eye on is evidently Red Mitchell, who more than doubled his last year's votes to swing into third spot, pushing Charlie Mingus to fourth. Steady Oscar Pettiford remains the No. 2 man with the public and first with the critics.

Last year's winner: Ray Brown.

1.	RAY BROWN	789
2.	OSCAR PETTIFORD	747
3.	RED MITCHELL	682
4.	CHARLIE MINGUS	569
5.	PERCY HEATH	400
6.	MILT HINTON	321
7.	LEROY VINEGAR	187
8.	EDDIE SAFRANSKI	150
9.	PAUL CHAMBERS	121
10.	CURTIS COUNCE	93
11.	CARSON SMITH	84
12.	SLAM STEWART	82
13.	WALTER PAGE	76
14.	ARVELL SHAW	59
15.	MAX BENNETT	52
16.	NORMAN BATES	42
16.	WENDELL MARSHALL	42
18.	GEORGE DUVIVIER	41
18.	ED JONES	41
20.	ERNIE SURTADO	40
21.	BOB HAGGART	32
22.	DON BAGLEY	21
23.	TRIGGER ALPERT	20
23.	JOHNNIE PATE	20
25.	CHUBBY JACKSON	19
25.	TED KOTICK	19
25.	AL MCKIBBON	19
28.	HARRY BABISON	18
28.	BUDDY CLARK	18
28.	JIMMY WOODE	18
28.	RED WOOTEN	18
32.	HOWARD RUMSEY	17
33.	SKIP FAWCETT	17
33.	GEORGE MORROW	16
(None Under 15 Listed)		
40.	TOM MONTGOMERY	16
40.	ART TAYLOR	16
41.	FRANK CAPP	15
(None Under 15 Listed)		



Art Van Damme

Accordion

It was Art Van Damme again, and in a walkaway, among the accordionists. Chicagoan Leon Sash moved into the No. 4 slot behind Pete Jolly, the pianist who occasionally moves to accordion.

Last year's winner: Art Van Damme.

1.	ART VAN DAMME	1808
2.	MAT MATHEWS	740
3.	PETE JOLLY	336
4.	LEON SASH	301
5.	DICK CONTINO	215
6.	JOE MOONEY	192
7.	LAWRENCE WELK	118
8.	GEORGE SHEARING	68
9.	DOM FRONTIERRE	52
10.	ERNIE FELICE	41
11.	MYRON FLOREN	36
12.	MILT DeLUGG	25
13.	JOE BIVIANO	23
14.	BILLY COSTA	20

(None Under 15 Listed)



Bud Shank

Flute

The first winner in the newly created flute category is Bud Shank, who ran neck and neck with Herbie Mann down to the wire.

Last year's winner: new category.

1.	BUD SHANK	1294
2.	HERBIE MANN	1176
3.	FRANK WESS	522
4.	BUDDY COLLETTE	439
5.	SAM MOST	350
6.	JEROME RICHARDSON	92



John Lewis

Composer

Writing for jazz groups has gone too far beyond simply arranging tunes or simple riffs for bands, and thus the category formerly called arranger was this year changed to composer. After a steady succession of wins for eight years by Pete Rugolo and Ralph Burns, a new face takes over for '56. He is John Lewis the music director of the Modern Jazz Quartet.

Last Year's Winner: Pete Rugolo

1.	JOHN LEWIS	752
2.	DUKE ELLINGTON	541
3.	SHORTY ROGERS	366
4.	PETE RUGOLO	301
5.	BILL HOLMAN	265
6.	GERRY MULLIGAN	263
7.	RALPH BURNS	148
8.	JIMMY GIUFFRE	126
9.	JOHNNY MANDEL	126
10.	JOHN GRAAS	109
11.	STAN KENTON	103
12.	JOHNNY RICHARDS	102
13.	JACK MONTROSE	91
14.	MANNY ALBAM	84
15.	CHARLIE MINGUS	72
16.	BILL RUSSO	68
17.	ERNIE WILKINS	62
18.	NEAL HEFTI	54
19.	QUINCY JONES	50
20.	GEORGE WALLINGTON	38
21.	DAVE BRUBECK	31
22.	MATT DENNIS	29
23.	COUNT BASIE	25
24.	BOB COOPER	24
25.	AL COHN	23
26.	DON ELLIOTT	20
27.	DICK CAREY	19
28.	EDDIE HEYWOOD	18
29.	BILLY STRAYHORN	17
30.	HORACE SILVER	16
31.	SY OLIVER	15

(None Under 15 Listed)

7.	DICK HEALEY	51
8.	JAMES MOODY	30
9.	LENNIE HAMBRO	29
10.	BILL PERKINS	19
11.	BOBBY JASPAR	15

(None Under 15 Listed)



Milt Jackson

Vibes

Back in the winner's circle for the second time is the vibist of the Modern Jazz Quartet, Milt Jackson, who extended his winning margin by more than 1,000 votes over last year. Terry Gibbs moved back into second place over Lionel Hampton, with Red Norvo and Don Elliott winding up the top five.

Last Year's Winner: Milt Jackson

1.	MILT JACKSON	2024
2.	TERRY GIBBS	922
3.	LIONEL HAMPTON	614
4.	RED NORVO	260
5.	DON ELLIOTT	225
6.	CAL TJADER	214
7.	TEDDY CHARLES	160
8.	TERRY POLLARD	61
9.	LARRY BUNKER	50
10.	JOE ROLAND	36
11.	EDDIE COSTA	21
12.	PETER APPLEYARD	20
13.	TYREE GLENN	19
14.	DON BASHAM	16
14.	JACK BROKENSHA	16
16.	VIC FELDMAN	15
16.	JOHNNY RAE	15



Don Elliott

Miscellaneous Inst.

Another four-year plaque winner is Don Elliott, the multi-instrumentalist whose mellophone work brought him another victory. Moving from ninth to third, in the category's biggest gain, was bass trumpeter Cy Touff, of the Woody Herman band. French hornist John Graas continued to hold down second.

Last Year's Winner: Don Elliott

1.	DON ELLIOTT (mellophone)	1428
2.	JOHN GRAAS (French horn)	550
3.	CY TOUFF (bass trumpet)	356
4.	SHORTY ROGERS (fluegelhorn)	307
5.	FRED KATZ (cello)	172
6.	JACK COSTANZO (bongos)	115
7.	BOB COOPER (oboe)	111
8.	SIDNEY BECHET (soprano sax)	95
9.	JULIUS WATKINS (French horn)	87
10.	OSCAR PETTIFORD (cello)	78
11.	JEAN THIELEMANS (harmonica)	75
12.	JIMMY SMITH (organ)	62
13.	RAY NANCE (violin)	56
14.	ERROLL BUDDLE (bassoon)	52
15.	WILD BILL DAVIS (organ)	45
16.	CHARLIE BARNET (soprano sax)	30
17.	JOE VENUTI (violin)	29
18.	STEVE LACY (soprano sax)	27
19.	COUNT BASIE (organ)	22
20.	BUDDY COLLETTE (oboe)	20
21.	DICK CAREY (alto horn)	19
22.	CAL TJADER (bongos)	18
23.	DON BUTTERFIELD (tuba)	17
24.	MILT BUCKNER (organ)	16
24.	J. J. JOHNSON (trombonium)	16
24.	ELLA FITZGERALD (harmonica)	16
27.	TITO PUENTE (timbales)	15
27.	LES STRAND (organ)	15

(None Under 15 Listed)

16.	BOBBY SCOTT	15
16.	JOE VENUTO	15
	(None Under 15 Listed)	



Joe Williams

Band Singer-Male

Both the male band singer and female band singer categories have suffered in recent years due to the decreased number of bands and to the seeming proclivity on the part of vocalists to work as singles rather than band singers. The biggest single star to emerge in the male ranks in several years has been Joe Williams, of the Basie band, who has been named for the second consecutive year. Tommy Mercer, a former winner, placed second.

Last Year's Winner: Joe Williams

1.....	JOE WILLIAMS.....	2486
2.....	TOMMY MERCER.....	650
3.....	DON FORBES.....	135
4.....	JIMMY GRISSOM.....	95
5.....	BUTCH STONE.....	72
6.....	ANDY ROBERTS.....	50
7.....	CLANCY HAYES.....	43
8.....	KENNY GARDNER.....	26
9.....	AUSTIN CROMER.....	20
10.....	JOHNNY COCHRAN.....	19
11.....	RAY SIMS.....	18
12.....	ED ALLYN.....	17
13.....	RALPH ANTHONY.....	15

(None Under 15 Listed)



Jo Ann Greer

Band Singer-Female

Readers turned to the Les Brown band again this year to name a winner in this division. Jo Ann Greer took over first spot from the now-retired Ann Richards. Lucy Ann Polk continued to make a strong showing despite the fact she has limited her work to the west coast during the year as singer with Dave Pell's dance-jazz band. Dorsey Brothers singer Lynne Roberts shows up for the first time this year.

Last Year's Winner: Ann Richards

1.....	JO ANN GREER.....	623
2.....	LUCY ANN POLK.....	370
3.....	ANN RICHARDS.....	250
4.....	LYNNE ROBERTS.....	130
5.....	FRANCES WAYNE.....	128
6.....	ALICE LON.....	99
7.....	MARCIIE MILLER.....	72
8.....	ELLA JOHNSON.....	54
9.....	VELMA MIDDLETON.....	51
10.....	LEA MATTHEWS.....	24
11.....	LIZZIE MILES.....	23
12.....	MARY LOU MARTIN.....	21
13.....	MITZI COTTLE.....	18
14.....	KEELEY SMITH.....	16

(None Under 15 Listed)

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Les Brown

Dance Band

It was almost a walkaway again for Les Brown, and for the fourth consecutive year. The first three slots were in fact a duplication of the '55 poll—Brown, Les Elgart, and Count Basie. Ray McKinley, whose name was nowhere to be seen last year, moved into fourth spot as leader of the recently-re-formed Glenn Miller ork.

Last Year's Winner: Les Brown

1.	LES BROWN.....	1896
2.	LES ELGART.....	977
3.	COUNT BASIE.....	599
4.	RAY MCKINLEY (GLENN MILLER).....	452
5.	RAY ANTHONY.....	267
6.	STAN KENTON.....	153
7.	DORSEY BROTHERS.....	151
8.	RALPH MARTERIE.....	147
9.	DUKE ELLINGTON.....	97
10.	WOODY HERMAN.....	96
11.	TED HEATH.....	84
12.	BENNY GOODMAN.....	76
13.	BILLY MAY-SAM DONAHUE.....	65
14.	LAWRENCE WELK.....	61
15.	FREDDY MARTIN.....	57
16.	CLAUDE THORNHILL.....	51
17.	HARRY JAMES.....	37
18.	RICHARD MALTBY.....	30
19.	ELLIOT LAWRENCE.....	26
20.	BUDDY MORROW.....	22
21.	RALPH FLANAGAN.....	20
22.	DAN BELLOC.....	18
22.	GUY LOMBARDO.....	18
24.	TITO PUENTE.....	16



Count Basie

Jazz Band

Count Basie roared home with another victory this time, thereby making it a clean, two-year sweep of both the Critics and Readers polls. Stan Kenton was second once more, with Duke Ellington holding down third, and Dizzy Gillespie slipping into fourth over Woody Herman.

Last Year's Winner: Count Basie

1.	COUNT BASIE	1954
2.	STAN KENTON	1265
3.	DUKE ELLINGTON	721
4.	DIZZY GILLESPIE	383
5.	WOODY HERMAN	340
6.	LES BROWN	129
7.	TED HEATH	101
8.	BENNY GOODMAN	82
9.	MAYNARD FERGUSON	50
10.	LIONEL HAMPTON	39
11.	PETE RUGOLO	38
12.	HARRY JAMES	35
13.	DORSEY BROTHERS	30
14.	LES ELGART	21
15.	CHARLIE BARNET	19
16.	SAUTER-FINEGAN	18
17.	TEDDY CHARLES TENTET	17
17.	KURT EDELHAGEN	17
17.	NEAL HEFTI	17
17.	ELLIOT LAWRENCE	17
21.	BUDDY JOHNSON	16
21.	HERB POMEROY	16
(None Under 15 Listed)		
25.	BUDDY JOHNSON	15
(None Under 15 Listed)		



The Modern Jazz Quartet

Combo

After three straight wins, Dave Brubeck was unseated this year by the Modern Jazz Quartet in a decisive win. But the big move of the year was registered by the Chico Hamilton unit, which moved all the way up from 19th to third.

Last Year's Winner: Dave Brubeck

1.	MODERN JAZZ QUARTET	1290
2.	DAVE BRUBECK	760
3.	CHICO HAMILTON	539
4.	GERRY MULLIGAN	358
5.	GEORGE SHEARING	254
6.	LOUIS ARMSTRONG	197
7.	ART BLAKEY'S MESSENGERS	152
8.	SHORTY ROGERS	152
9.	ERROLL GARNER	139
10.	OSCAR PETERSON	136
11.	MAX ROACH	135
12.	DON ELLIOTT	131
13.	DAVE PELL	101
14.	JOHN GRAAS	97
15.	AUSTRALIAN JAZZ QUINTET	81
16.	CHEF BAKER	73
17.	SHELLY MANNE	71
18.	HAMPTON HAWES	52
19.	TERRY GIBBS	48
20.	LIGHTHOUSE ALL-STARS	47
21.	GEORGE WALLINGTON	46
22.	BILL STANTON	45
23.	MILES DAVIS	40
24.	SAL SALVADOR	36
25.	BUD SHANK	32
26.	DON BASHAM	30
27.	AL BELLETTA	29
28.	EDDIE CONDON	27
29.	ART VAN DAMME	26
30.	BUD SHANK	25
31.	LENNIE HAMBRO	24
32.	BILLY TAYLOR	23
33.	MARIAN McPARTLAND	22
34.	JOHNNIE PATE	22
35.	TEDDY WILSON	21
36.	CHARLIE VENTURA	19
37.	CHARLIE MINGUS	18
38.	J. J. JOHNSON	17
39.	TONY SCOTT	17

(None Under 15 Listed)



The Four Freshmen with Ray Anthony

Vocal Group

Four appears to be the magic number in '56. This is also the fourth win in a row for the Four Freshmen, whose top-selling records and TV exposure on the Ray Anthony show kept them well in front of the rapidly-moving Hi-Lo's. Showing up strongly in fourth place are Jackie Cain and Roy Kral.

Last Year's Winner: The Four Freshmen

1.	FOUR FRESHMEN	1852
2.	HI-LO'S	1212
3.	MILLS BROTHERS	250
4.	JACKIE and ROY	182
5.	FOUR LADS	156
6.	CREW-CUTS	116
7.	FOUR ACES	112
8.	MODERNAIRES	104
9.	PLATTERS	84
10.	AMES BROTHERS	63
11.	BLUE STARS	52
12.	AL BELLETTA	44
13.	McGUIRE SISTERS	41
14.	RAY CHARLES SINGERS	39
15.	HONEY DREAMERS	32
16.	INK SPOTS	20
17.	THREE HAIRCUTS (SID CAESAR)	19
18.	SKYLARKS	18
19.	VOICES of WALTER SCHUMAN	17
20.	BILLY WILLIAMS	16
21.	DELTA RHYTHM BOYS	15
22.	SPELLBINDERS	15

(None Under 15 Listed)



Ella Fitzgerald

Female Singer

It's that number four again. Ella Fitzgerald, with strongest competition coming from June Christy, took her fourth victory in succession. Anita O'Day's vote showed the success of her comeback, moving her from 21st to seventh spot, and Chris Connor finished third.

Last Year's Winner: Ella Fitzgerald

1.	ELLA FITZGERALD	1894
2.	JUNE CHRISTY	728
3.	BILLIE HOLIDAY	552
4.	CHRIS CONNOR	420
5.	CARMEN McRAE	366
6.	ANITA O'DAY	249
7.	SARAH VAUGHAN	221
8.	JERI SOUTHERN	215
9.	DORIS DAY	200
10.	PEGGY LEE	199
11.	JULIE LONDON	174
11.	HELEN MERRILL	174
13.	DINAH WASHINGTON	162
14.	EYDIE GORME	141
15.	BARBARA LEA	130
16.	PATTI PAGE	126
17.	LURLEAN HUNTER	115
18.	BEVERLY KENNEY	99
19.	DINAH SHORE	78
20.	TEDDI KING	72
21.	LEE WILEY	56
22.	ROSEMARY CLOONEY	44
23.	LENA HORNE	39
24.	JACKIE CAIN	35
25.	SYLVIA SYMS	33
26.	BARBARA COMO	32
27.	FRANCES FAYE	23
28.	JANET BRACE	19
28.	KAY STARR	19
30.	JUDY GARLAND	18
31.	PEARL BAILEY	16

(None Under 15 Listed)



Frank Sinatra

Male Singer

It's Sinatra again, and by a landslide, as the revitalized Voice continues to win nearly every honor in sight in every poll. Comeback of the year title here could go, however, to Mel Torme, whose highly successful records moved him from 14th to second spot.

Last Year's Winner: Frank Sinatra

1.	FRANK SINATRA	2872
2.	MEL TORME	426
3.	NAT COLE	370
4.	PERRY COMO	286
5.	LOUIS ARMSTRONG	179
6.	CHESTER BAKER	175
7.	BILLY ECKSTINE	122
8.	MATT DENNIS	90
9.	AL HIBBLER	84
10.	HARRY BELAFONTE	80
11.	JACKIE PARIS	79
12.	DON ELLIOTT	78
13.	BING CROSBY	69
14.	JOE TURNER	52
15.	EDDIE FISHER	48
16.	BOBBY TROUP	42
17.	PAT BOONE	39
18.	JIMMY RUSHING	28
19.	STEVE LAWRENCE	25
20.	ELVIS PRESLEY	24
21.	JACK TEAGARDEN	23
22.	BOB MANNING	22
23.	JOE DERISE	20
24.	DICK HAYMES	19
25.	JACKIE JOCKO	18
26.	JOHNNY MATHIS	17
27.	JULIUS LaROSA	16
28.	VIC DAMONE	15
28.	JOHNNY DESMOND	15
28.	FRANKIE LAINE	15

(None Under 15 Listed)

Personalities Of The Year



Count Basie

Jazz

Count Basie added to his '56 laurels the Personality of the Year award in jazz, winding up comfortably ahead of the Modern Jazz Quartet, Stan Kenton, and Dave Brubeck. Dizzy Gillespie's role of good will ambassador in the Near East undoubtedly contributed to his fourth place tie with Brubeck.

Last Year's Winner: Dave Brubeck

1. Count Basie	2,001
2. Modern Jazz Quartet	758
3. Stan Kenton	427
4. Dave Brubeck	216
5. Dizzy Gillespie	195
6. Duke Ellington	80
7. Louis Armstrong	74
8. Gerry Mulligan	59
9. Chico Hamilton	46
10. Ella Fitzgerald	41



Fats Domino

Rhythm & Blues

The big man of the year was Fats Domino, whose sensational set of hit recordings made him nationally known almost overnight. Joe (Boss of the Blues) Turner, climbed to second spot, with Bill Haley dropping to fourth. Elvis filled in the third slot.

Last Year's Winner: Bill Haley

1. Fats Domino	1,420
2. Joe Turner	801
3. Elvis Presley	274
4. Bill Haley	199
5. The Platters	127
6. Joe Williams	113
7. Ruth Brown	107
8. Ray Charles	90
9. Pat Boone	52
10. Earl Bostic	34



Frank Sinatra

Popular

Since the Personality of the Year categories were established in 1954, Frank Sinatra has made the pop category his own personal property, winning each time in a walkaway. It was that way again this year, with only half-hearted competition coming from Perry Como and Nat Cole fans.

Last Year's Winner: Frank Sinatra

1. Frank Sinatra	2,120
2. Perry Como	315
3. Nat Cole	281
4. Sammy Davis, Jr.	110
5. Elvis Presley	96
6. Harry Belafonte	92
7. Ray McKinley	81
8. Four Freshmen	77
9. Eddie Heywood	63
10. Ella Fitzgerald	47

Biographies

Of All The Down Beat Poll Winners, Plus
Hundreds More, Are Part Of Music '57,
Available At Newsstands Early In January

Duke Ellington

(Jumped from Page 12)

actions into account with regard to the band, just as I used to when I was writing for the band that had Charlie Irvis, Bubber Miley, and Freddie Guy. What I mean is we write with certain advantages of the musicians in mind, and certain weaknesses, too.

"The fun, the challenge of writing is for musicians who have weaknesses. But the thing now is that everybody can play anything you set down. When you have no problems, you've got no fun. And in that sense, I can understand that somebody who digs both scenes—our old and our present—will notice that there has been a difference. But the answer is that we make new problems.

"Let me clarify this. The fun of writing and participating in music is the motivating force that keeps us going on and on. It has nothing to do with money. If money is your primary concern, you get a blueprint and you follow it.

"I ENJOY SOLVING problems. Take *Boy Meets Horn*. There's one note with a cocked valve that has that sound we wanted—E natural. No other note has that sound. The big problem was to employ that note. It was something to play with, to have fun with. It has nothing to do with conquering the world. You write it tonight and play it tomorrow, and that's it.

"As for the present, because an instrumentalist can now reach any sound at any level, the problems of writing for individual musicians with their particular advantages and their particular weaknesses are reduced. So you try to make new problems for yourself another way. You try to think in terms of combinations. But since we don't have the limitations we used to have, the problems are reduced.

"It's gotten so adult and civilized and all that sort of thing.

"The other way, the old way, it was like a kid playing with blocks. The first time he sees a Q, he says, 'Now what'll I do with this?' He hadn't perhaps gotten beyond A, B, and C in his alphabet up to that point.

Danks

London — A climax to Lionel Hampton's controversial tour of Britain was reached at a midnight Festival hall concert that was advertised as an "all-jazz concert for musicians and real jazz fans." Hampton had been accenting rhythm and blues and his usual showboating during most of the tour, and the special concert had been arranged to mollify British jazz followers.

During the course of the "all-jazz" concert, altoist-leader Johnny Dankworth, one of the best-known jazzmen in Britain, rose from his seat in the audience, and shouted: "What about playing some jazz?"

There was no response from the stage, probably because it was hard to hear anything in mid-pandemonium.

"As, however, you run out of individual personalities, combinations and groupings present a little bit of a problem, a challenge. Writing for combinations, of course, is nothing new for us. We started to when we first began to write for more than one person. But we first concentrated primarily on individual problems, writing for a guy to take a solo. And then we matched personalities; we wrote for matching combinations of strong personalities. Now, as there are less strong personalities, it's more a matter of matching groups.

"AS I SAID, one factor in the lessening of strongly identifiable personalities is that now everybody plays everything. I remember when cats with trombones used to say, 'Man, this thing ain't got no keys on it, you know.' Now they don't say it; they just play it.

"There are certain lines we still use—like the plunger things which we use in their proper character. It's a character I don't think should be violated. By proper character I mean, for example, the *Mood Indigo* combination. And there is still a hangover in the band from the older style of personalities. Take Butter (Quentin Jackson), Ray (Nance), and (Russell) Procope. In the ensemble, they play as modern as anyone else. But when they have the responsibility of a solo or a certain section part in one of the old things, they can still sustain some of the plainness that was there originally, and that gives us a wide range of sound and color.

"These were men who found this quality when they came into the band; and it was a quality they had heard and liked before they came in. And because of them, it's possible to keep the old numbers alive, and we have managed to do the old things without criticism.

"For instance, the recent record of *Black and Tan Fantasy* came off very well, and there was no violent criticism. Oh, maybe some people said the old record was better, but that's a matter of taste. I thought it was very, very close to the original. It was a matter of sustaining the plainness.

"CARNEY AND HODGES are two people in the band who overlap the present in terms of individuality. They represent the same thing Tricky Sam, Bubber, and people like that did. They are themselves, and that's why they were great then and why they are still effective today. They don't have to conform to a style. By being themselves and playing normally, they make the natural dramatic point in whatever they play.

"I mentioned the fact that instrumentalists today can play anything. That in itself obviously need not be a major reason for lessening of individuality. But something else comes into it. The kids today come out better prepared from the conservatories, and every one of them has an idea of what he wants to do. He has a strong natural personality.

"But the minute he is exposed to the professional world, he becomes aware of someone successful, and he is drawn into the whirl of doing things that are accepted, that are bought and paid for because they are accepted. I have seen many musicians who have had something to say—and some have had something that has never been said before—but they fall into this. The moment they

are exposed to the professionals, particularly in competition with them, they follow what they see the audience is responding to. And the kids wind up having drawn away from what they naturally and originally had set out to do, had been working on all through school and before.

"It's that word 'commercial.' There's an interest in money, and the money can come quick and in large amounts today, more so than it used to. A guy comes up, you've never heard of him, and the next day he's making a lot of money. But what counts is following what you started out wanting naturally to do and be."

Beyond Boundaries: Ellington moved into another area he had obviously given considerable thought to—definitions of jazz, where jazz purportedly begins and ends, and one's basic approach to music of any kind.

"Jazz is a peculiar word," he began. "I think that people become interested in *listening* to music first. And that's the first important step in becoming a musician. If and when they stop *listening*—to themselves or to somebody else—they're no longer with music.

"What I'm emphasizing is that the most important thing is *listening*. Take Tatum. As great a musician as he was, he was an even greater listener. He listened—he listened to everything. He had the biggest ears in the world. People who don't *listen* to music have no respect for it.

"Getting back to the word 'jazz' and where jazz starts and stops. Jazz has lived a funny sort of life. First it was 'disgraceful'; then Paul Whiteman made a 'lady' of it, and now it's grown up to where it's accepted all over the world. Now when somebody says to me, 'Look, there's a jazz musician,' I take that as a form of flattery.

"But I don't know where jazz itself starts or where it stops, where Tin Pan Alley starts or where jazz ends, or even where the more 'serious' music and some jazz divide. In performance possibly you can separate these things.

"There is no specific boundary line. I see no place for a boundary line. You know what it is about music. When it sounds good, it's good."

(First of Two Articles)

Hip Webster's

London—Musician Benny Green, who doubles as a columnist for *The New Musical Express*, has compiled *A Critical Glossary* for persons reading the jazz press for the first time. Sample entries:

Concentrating on freelance activities in town—Unemployed.

Having a Ball—In archaic English, this phrase meant a situation where a group of people were bored at a dance, but in the modern jazz world it means a situation where a group of people are bored at a party.

Masterly stage technique—The use of a hand microphone.

Studying in Town—Unemployed.

Sensitivity—Playing in tune.

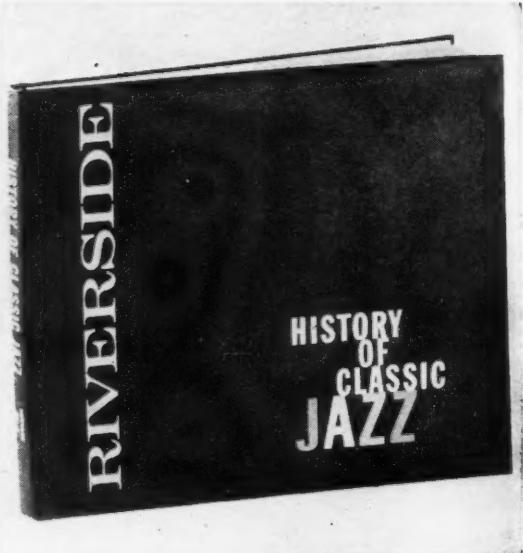
Vivacious—Still alive.

Wonderful—Mediocre.

Not touring through pressure of commitments—Unemployed.

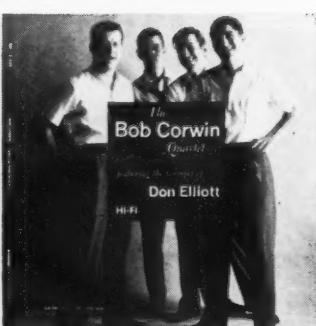
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Riverside Records
418 West 49th Street, New York 19, N. Y.

All records are reviewed by Nat Hentoff unless initialed by Jack Tracy or Ralph J. Gleason. Ratings: ★★★★ Excellent, ★★★ Very Good, ★★ Good, ★ Fair, ★ Poor.

Leonard Bernstein

What Is Jazz?

Rating: ★★★

Part of Columbia's *Omnibus* series, this LP is, in large part, a repeat of Bernstein's introductory lecture on jazz delivered last season on television via *Omnibus*. For the recorded version, however, the musical illustrations are generally better since they have been excerpted from Columbia's files (bits of Duke Ellington, Leadbelly, Rampart Street Paraders, Turk Murphy, Bob Prince, Machito, and Bessie Smith). The "live" illustrations are by a Buck Clayton unit including Lawrence Brown, Buster Bailey, Coleman Hawkins, Freddie Green, Eddie Jones, Gus Johnson, and pianists Bernstein and Nat Pierce; Don Butterfield's sextet, with Teo Macero on tenor; Miles Davis' quintet, and others.

The talk is concerned with lucid if somewhat surface definitions of blue notes; syncopation; the tonal colors of jazz and its vocal antecedents; the form of the blues, including breaks; the theme-and-variations approach to a piece as done, for example, by Mozart, followed by various jazz methods of improvising on *Sweet Sue*, first singly then simultaneously with others. He also shows a brief swing-era arrangement of *Sweet Sue*, emphasizes the later emphasis on listening rather than dancing, and concludes with some modern jazz versions of the tune.

A few minor objections: what does Bernstein mean by "crazy bop"; what on earth is the difference between Dixieland and a "Charleston band"; what is "progressive jazz," a term which strikes me as meaningless? Bernstein is also out of his field when he asserts so dogmatically that "the blues quality flies out the window" if the traditional three chords of the blues do not always remain "in a strict classical pattern, pure and simple." Charlie Mingus, for one, could well lecture the lecturer on that misapprehension.

But in summary, this is a good primer, so far as it goes, and should be especially useful in getting recalcitrant elders or "serious music" listeners at least to listen to this much of the case for jazz. And fortunately, Bernstein's own "jazz" work, written especially for the TV class, is mercifully absent from this recording. (Columbia 12" LP CL 919)

Ray Bryant

Cubano Chant; Off Shore; Well, You Needn't; Cry Me a River; In a Mellow Tone; You're My Thrill; Night in Tunisia; Goodbye; Philadelphia Bound; Pawn Ticket; The Breeze and I; It's a Pity to Say Goodnight

Rating: ★★½

Philadelphia pianist Bryant's first LP entirely under his own name also enlists Wyatt Reuther on bass, Kenny

Clarke and Osie Johnson splitting the drumming, and Candido on two numbers. The accompaniment is firmly, flowingly swinging. But Bryant is disappointing, particularly in view of the flashes of potential he has shown on records heretofore and because of the proselytizing esteem in which he is held by several musicians. The ballad playing, to start with, is largely static due, for one thing, to the dirge tempo Bryant mistakes here for ballad time. Another cause is a deliberateness of phrasing and a minimum of fresh, building ideas.

The up-tempos are better, but even on these Bryant doesn't quite break entirely free. The arrangements, such as they are, are routine; and when the space opens for digging in, Ray generally shows only a part of the imaginative fire previously indicated. Even on such of his originals as *Philadelphia* and *Pawn*, where there is somewhat more urgency, the overfamiliar nature of the thematic material and its structuring limit the effect of the pieces considerably.

What is needed is the self-discipline and self-examination that will cause Bryant to examine his work radically to the end of finding and expressing more of himself and avoiding the kind of unchallenging conception that often veers very close to the banal. Ray swings hard, and he has shown before that he has emotional strength. He must now enlarge his imagination. (Epic 12" LP LN 3279)

Buddy Childers

Buffy; You Call It Madness; Holiday House (two takes); It's Gotta Be Happy; You Go to My Head; Indiana; Bernie's Tune

Rating: ★★½

A good blowing session with trumpeter Childers, pianist Arnold Ross, bassist Harry Babasin, and drummer Boone Stines. The rhythm section achieves a moving groove although Stines could soften his sound somewhat on up-tempos. Ross plays well, and Babasin's solos are a delight in sound, structure, and beat. Childers improvises with professional intelligence and welcome brass-proud fire although his conception is not too personally imaginative. He is particularly expressive, though a little too deliberate, on ballads. His sound is also most impressive on slow tempos.

The originals (two by Childers and one by Ross) are unlikely to be heard from again but do allow for uncluttered blowing. Excellent engineering by John Neal and helpful notes by John Tynan who might, however, have given us some biographical data on Stines. (Liberty 12" LP L淮南 6013)

Al Cohn

Shazam; The Mellow Side; Shutout; Double Fracture; While My Lady Sleeps; Shorty George; The Return of the Redhead; Villa Rowboats; Solsville; Don't Worry 'Bout Me; Blues for the High Brow; Tears by Me Out the Heart

Rating: ★★★

The LP is titled *The Sax Section* and contains sides made by three different groupings of reed men and rhythm. The notes are so hopelessly balled up (as



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well as historically confused) that you might want to cut the following out and paste it on the jacket:

Shazam, Double Fracture, Tears, Solsville—Sam Marowitz, Gene Quill, altos; Al Cohn, Eddie Wasserman, tenors; Sol Schlinger, baritone; Milt Hinton, bass; Johnny Williams, piano; Osie Johnson, drums.

Villa Rowboats, Don't Worry 'Bout Me, Shutout, My Lady—Boogie Richmond, Peanuts Hucko, clarinets; Romeo Penque, English horn, oboe, clarinet; Phil Bodner, flute and clarinet; Charlie O'Kane, bass clarinet, flute, clarinet.

Blues for the High Brow; Mellow Side; Return of the Redhead; Shorty George—Zoot Sims, Cohn, Wasserman, tenors; Schlinger, baritone; Hank Jones, piano; Don Lamond, drums; Hinton, bass.

As an experiment in the various shapes a sax section can be drawn in, this is a very successful album. The common, or ballroom variety of big band sax section (as in group one) gets a fine sound and offers Cohn a framework for some excellent soloing. The unison breaks in this set are not always successful. Williams is heard from, too, with his solidly swinging piano style.

The second grouping, despite the odd horns, now and then gets an unmistakably Benny Goodman sound, and it is quite pleasing. The instrumentation lends a different coloration to the section, and Bodner plays good flute.

The third section is the Four Brothers sound with Al and Zoot soloing and Jones playing really lovely piano, tasty, clean, and swinging, behind them and on his own solos. *Blues* and *Shorty* are particularly interesting. (R. J. G.). (Epic 12" LP LN 3278)

Bob Corwin

My Shining Hour; Isn't It Romantic?; I'll Remember April; I Remember You; Rico-Jico-Joe; It Might as Well Be Spring; I'll Take Romance; Gone with the Wind; It Could Happen to You; Pony Tail

Rating: **★★★½**

Pianist Corwin, 23, makes his debut as a leader with bassist Ernie Furtado, drummer Jimmy Campbell, and on all but the two trio numbers, trumpeter Don Elliott. The quartet, then, is actually the unit Elliott has been leading in clubs for several months; and although this is his sideman's date, it is Elliott primarily who makes this LP recommendable.

Trumpet is the protean Elliott's best, most assertively personal jazz instrument. He blows it with warm tone, clear articulation, an easy flow of ideas, and relaxed time. He may not be as penetratingly original on the horn as, let's say, Miles Davis, but he makes of it a highly agreeable, swinging extension of the more sanguine sector of his personality; and he also can be romantically mellow on ballads (*It Could Happen to You*).

Drummer Campbell is crisp and steady with a particularly good sound. Furtado is also a strong asset. Corwin plays with drive and generally interesting if eclectic conception. His current problems have mainly to do with dynamics and rhythm. He has a consistent tendency here to lay on too heavily with a resultant partial insensitivity to the potentials of more varied dynamics.

His beat seems to be pressing and rarely conveys the impression of rolling ease. This latter difficulty may have been due to recording session nervousness, since he pulsates more smoothly in clubs. Corwin, in any case, has something valid to say, and Riverside deserves credit for giving him his first LP. (Riverside 12" RLP 12-220)

Miles Davis

The Serpent's Tooth (two takes); Round About Midnight; Compulsion; No Line; Vierd Blues; In Your Own Sweet Way

Rating: **★★★★½**

Collector's Items is in two parts. The first side was cut in January, 1953, and is released for the first time. It's the session with Charlie Parker on tenor that Sonny Rollins talked about in the Nov. 28 *Down Beat*. Sonny is also present on tenor with a cooking rhythm section of Philly Joe Jones, Walter Bishop, and Percy Heath. The most arresting track is the mournful *Midnight* which has Bird's best tenor and Miles' best trumpet of the date.

For the rest, his tenor work is inevitably intriguing and forceful, and I wish there had been more recorded examples of his work on the horn after he had been playing it for some months (on this date, he has a new tenor that was christened on the date). Sonny also plays with heat. Miles is in good if not outstanding form, and Philly Joe is somewhat too loud in places. Bird is called Charlie Chan on the envelope.

The newer session (the last three tracks) has better Miles; considerably improved Rollins (with fuller, warmer tone and more cohesive idea structuring), and a superior rhythm section of Tommy Flanagan, Paul Chambers, and Art Taylor. Flanagan also solos with flowing distinction. Miles wrote the first two, and the third is Dave Brubeck's. The improvement in Prestige's recorded sound in three years, incidentally, is illuminating.

Vierd is a fine demonstration of the continuing, freshening, earthy validity of the blues in modern jazz with Sonny blowing one of his most eloquent choruses on record. This track has superb Miles and another excellent Flanagan solo. Miles treats the Brubeck ballad with sensitive intentness. Sonny is less lyrical, but his solo is built interestingly. And Flanagan, one of the few younger pianists with a quality of touch and lyricism akin to Hank Jones, speaks briefly. An important record. (Prestige 12" LP 7044)

Duke Ellington

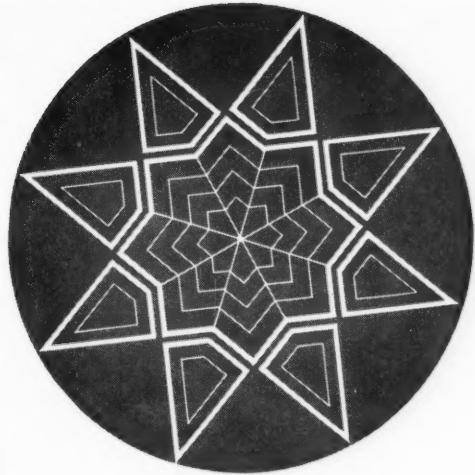
Summertime; Laura; I Can't Get Started; Everything but You; Frustration; Cotton Tail; Day Dream; Deep Purple; Indian Summer; Blues

Rating: **★★★★**

Duke Ellington Presents . . . is the last of Duke's two contracted albums for Bethlehem. The format basically is a series of frameworks for the band's soloists. Their order of appearance by track is Anderson, Gonsalves, Nance on vocal and violin, Hamilton-Nance-Jackson, Grissom, Carney, Gonsalves and others, Hodges, Hamilton, Procope, and a long *Blues* with Duke-Hamilton-Woodman - Terry - Hodges - Nance - Woodyard-Anderson.

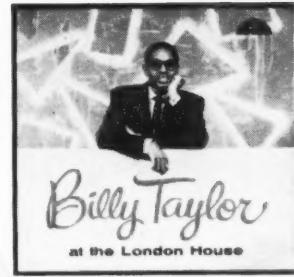
The band as a whole plays with zest (dig the sections on *Cotton Tail*), and (Turn to Page 30)

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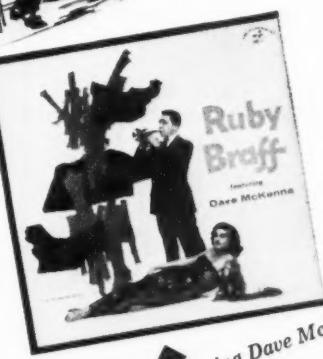
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all the soloists are undeniably professional. For me, the two outstanding tracks are Carney's *Frustration* and Hodges' *Day Dream*. Carney and Hodges are unusually strong originals as well as professionals. The other soloists, except for Duke and Terry, are not up to their stature.

The program is quite varied in terms of colors, moods, and tempos and is a fairly sound representation, so far as solo vehicles go, of the current band although I wonder why there was no room for Britt Woodman and Jimmy Woode. I assume the unbilled trombone after Hamilton's tenor on *Blues* is Britt Ellington at its very best, however, occurs when the orchestra is the primary instrument and the soloists form carefully balanced parts of a cohesive Ellington whole. That depth and quality of orchestral writing, however, is too often subordinated here to soloists who aren't always that extraordinary on their own.

The set is very well recorded, and there is enough going on, despite the aforesaid reservations, to warrant its being recommended. Bob Parent's cover photograph of Duke is his best yet. (Bethlehem 12" LP BCP-6005)

Terry Gibbs

Nothing to It; Mean to Me; Haunted; Er-Bee-I; Gibberish; I'll Remember April; Soupy's On; Then It Happens

Rating: ★★½

Mallets-A-Plenty is the title of this one, and the players are Gibbs, Terry Pollard, piano; Jerry Segal, drums; Herman Wright, bass, and Nils Dahlander, drums, on one track, *Soupy's On*.

The music is the typical frantic, hard, brittle, almost hysterical swing characteristic of the Gibbs group with its best moments being when the unit gets a collective swing of considerable force, such as on *Er-Bee-I*, or when Pollard takes one of her fine solos, as on *April*. There's an interesting glimpse of a subdued Gibbs playing with motors cut on *Then It Happens*. On the other hand, *Gibberish* is well titled, a clanking mixture of speed and nonsense. (R. J. G.). (EmArcy 12" LP MG 36075)

John (Dizzy) Gillespie

Dizzy's Business; Jessica's Day; Tour de Force; I Can't Get Started; Doodlin'; Night in Tunisia; Stella by Starlight; The Champ; My Reverie; Dizzy's Blues

Rating: ★★★

Dizzy Gillespie: World Statesman is Vol. 1 of two sets made by the big band in a nonstop, 90-minute session shortly after its return from Greece. The unit, initially formed for the first U. S. state department-sponsored jazz tour in history, has since traveled through South America, disbanded while Gillespie was on JATP, and now has re-formed into what most of us hope will be a permanent addition to the so small number of large bands.

At this point in its career, the band's book was limited, but the men knew what scores there were intimately, which is why the session went off so quickly and smoothly. Writing is by Quincy Jones, Ernie Wilkins, Dizzy, A. K. Salim, and Melba Liston. The two weaker charts are Melba's — a rather ponderous *Stella* and an innocuous *Reverie* in which the chief solo

instrument is Melba's capable but hardly distinguished trombone.

The rest are funky swingers with the band blowing a collective storm that largely makes up in heat for occasional lack of subtle precision. But the main asset is Gillespie, whose horn is masterly. Listen, for one, to *Started*. There are good solos by Phil Woods, the blunt Billy Mitchell, and contributions by Walter Davis, Nelson Boyd, and Charlie Persip. The latter three are fused into a cooking rhythm section primarily by Persip. A notable brief solo appearance is made by Joe Gordon (*Tunisia*), and dig Gillespie's Leo Watson-like introduction to *The Champ*, which is otherwise too much drum solo.

Very good notes by Marshall Stearns, who accompanied the band for much of the first trip. First side is the better. Recording quality could be better. (Norgran 12" LP MG N-1084)

Jazz Rhythm Records—Music Minus One

Abney-Raney-Pettiford-Clarke
Oh, Lady Be Good; Poor Butterfly; Embraceable You; Three Little Words; I May Be Wrong; Too Marvelous for Words; I Cover the Waterfront; Fine and Dandy

Rating: ★★★½

Abney-Lowe-Ware-Donaldson
Jeepers Creepers; My Heart Stood Still; You Go To My Head; Just One of Those Things; Crazy Rhythm; When Your Lover Has Gone; Don't Take Your Love from Me; Strike Up the Band

Rating: ★★★

Home sessioners have cause for a ball. Music Minus One has now released its second and third series of "All-Star Rhythm Section" records, aimed at the musician, amateur or professional, who wants to practice improvising over a first-rate pro rhythm section. Series #2 has Don Abney, Jimmy Raney, Oscar Pettiford, and Kenny Clarke. Series #3 is composed of Abney, Mundell Lowe, Wilbur Ware, and Bobby Donaldson.

Each series is made up of 16 records—for the clarinet, tenor, trumpet, alto, baritone, accordion, bass, guitar, organ, piano, trombone, vibes, violin, drums, vocalist, dance. The recorded music on each of the 16 is the same, but on the back of each LP there is printed the music for each song with appropriate chord sequences for the instrument involved. Where necessary, these are transposed for Bb and Eb instruments.

Both rhythm sections qualify admirably for the assignment. My slight preference for the first one is based on my feeling that it's somewhat more fully knit, and because for me, Kenny Clarke is a marvelously flowing river to improvise over although Donaldson certainly is steady and tasteful. Although there are a few solos on both sets, this is primarily a record for the home musician, not the listener who requires more to satisfy him over repeated playings than time-keeping, however well realized. MMO is also to be commended for the excellent packaging, distinguished by Bill Hughes' imaginative photographs of instruments. Sound is excellent. This is infinitely superior to the recent Columbia

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BLP 1523 KENNY BURRELL with CANDIDO.

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BLP 1526 CLIFFORD BROWN MEMORIAL AL-

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BLP 1509 MILT JACKSON (MJO).

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Jazz Messengers

Infra-Rae; Nica's Dream; It's You or No One; Ecaroh; Carol's Interlude; The End of a Love Affair; Hank's Symphony

Rating: ★★★

This is the Jazz Messengers' first LP for Columbia, and the personnel is Donald Byrd, Hank Mobley, Horace Silver, Doug Watkins, Art Blakey. It was made in 1955 before the group split amoeba-like into several parts.

It is, as far as reproduction of sound goes, the best of the LPs of the group that has been released. There is a better control here and a less harsh sound.

As far as the group's music is concerned, this album contains the good and the bad points of the JMs, almost in equal portions. The sides have the guts, intense swing, masculinity and brazen frenetic excitement that has characterized the JMs since they first began recording. There is also the criticism that they run the emotional gamut from frenzy to hysteria, lack mellowness, grace, delicacy, and any beauty that is not stark and that requires depth.

As usual, they set up a terrible turmoil with something like *Infra-Rae* with Mobley occasionally getting a frolic quality in his solo and Blakey showing that he can play it all-right now. Byrd contributes the most lyric moment with his solo on *Nica's* and *Love Affair* is to me the most wholly successful of the tracks, a gay, light number on which Silver plays with restraint, taste, and delicacy.

It is too bad this group does not record more of the type of thing represented by *Love Affair*, for its Hurricane Harry approach to the blasters then would be more effective. (R.J.G.) (Columbia 12" LP CL 897)

Elliot Lawrence

Blues Alley; Between the Devil and the Deep Blue Sea; Ponce; Tenderly; Snapped Cap; Moten Swing; El's Bells; Alone Together; Maybe; Good Wood; Walkin' My Baby Back Home; Hand Made

Rating: ★★★★

Swinging at the Steel Pier was in fact recorded at that Atlantic City peninsula of Americana. Half the dozen tracks are Al Cohn's arrangements and compositions. There are also three by Johnny Mandel, one by Gerry Mulligan, and two by Tiny Kahn. All the charts but the mambo, *Ponce* (which is expert but not especially in context here) are clean, building, and conducive to hunting Moby Dick. The band consists of Cohn, Marowitz, McKusick, Wasserman, O'Kane, Travis, Glow, DeRisi, Fishelson, Bert, F. Zito, Selden, R. Saunders, Gubin, and the leader on piano.

With a line-up of such secure pros as the above, the band comes on strong with crisp, charging section work and solid solos by Cohn, Travis, Bert, Wasserman, McKusick, and Lawrence. Cohn is a special gas. All that's lacking—and this is probably too much to ask of a band that works primarily week-ends—is a collective personality indel-



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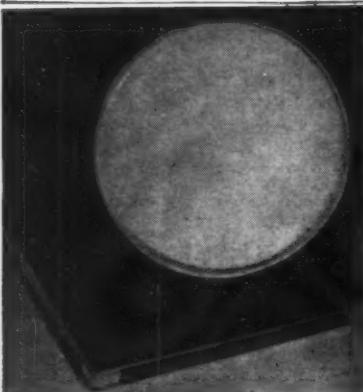
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ible to this band alone. Quality-high as it is, the Lawrence band is nonetheless an eclectic amalgam of Basie, Herman, and ideal studio writing. But it's certainly one of the very few big band recording units with jazz authority, and Fantasy is to be congratulated for making this series available. Excellent, elephantless cover. (Fantasy 12" LP 3236)

Sam Most

Stella by Starlight; Hush-a-Bye; Obvious Conclusion; Autumn Leaves; If I Had You; Body and Soul; House of Bread Blues; Two for Three

Rating: ★★

Musically Yours (Bethlehem leads the field in their titular grasp of the obvious) features Sam on flute for the first side (four tracks) and on clarinet on the second. His firmly integrated rhythm section throughout consists of Joe Morello, Bill Crow, and Bob Dorough. The latter two also solo effectively as does Joe in the few openings allotted to him. The first side is the better because Sam is developing soundly as one of the better jazz flutists. He makes the instrument an emotional, rhythmically pulsating horn, and he is especially moving on the one slow track, *Hush-a-Bye*.

His clarinet in its present stage is something else. Whereas he once tended to be facile and rather cold on the instrument, he now frequently strains in an otherwise commendable (and successful) attempt to breathe warmth into the horn. The straining, however, results in occasionally sharp intonation and a frequent slippery stridency of tone in the upper middle and higher registers can be quite unpleasant. The feeling of forcing also comes from Sam's conception on the instrument, which does not always appear relaxed. You ought to hear the first side though. (Bethlehem 12" LP BCP-6008)

Preacher Rollo

I've Found a New Baby; I'm Gonna Sit Right Down and Write Myself a Letter; Struttin' with Some Barbecue; South Rampart Street Parade; How Come You Do Me Like You Do?; Sister Kate; Rose Room; Black and Blue; Who's Sorry Now?; Big Butter and Egg Man; Carolina in the Morning; Indiana

Rating: ★★½

Suwannee River Jazz is a Dixieland conversation by Miami's Preacher Rollo and the Saints. With Rollo on drums, the band includes cornetist Tommy Justice, clarinetist Ernie Goodson, trombonist Jerry Gorman, pianist Bobby Rosen, and bassist Al Matucci. On four tracks, Bobby Krapf is on cornet and Paul Yelvington on clarinet. The horns are agreeably enthusiastic, although derivative and possessed of a tendency toward sharpness.

The weak spots include Gorman, who plays with a stiffness and an insufficiency of the high-spirited humor that makes for superior tailgaters. Another is Rosen, whose piano, while forceful, is also rhythmically plodding. The entire rhythm section, for that matter, is earthbound. But the cornetists and clarinets are serviceable, the collective spirit is certainly warm, and the repertoire is mellow. (MGM 12" LP E3403)

Tony Scott

Rock Me, But Don't Roll Me; Deep Purple; The Jitterbug Waltz; The Moon Walks; My Old Flame; Aeolian Drinking Song; You, You're Driving Me Crazy; 'Round About Midnight; Walkin' in Air; Poinciana; Vanilla Frosting on a Beef Pie; Yesterdays

Rating: ★★★½

The Touch of Tony Scott combines four quartet tracks, three by a tentet, and five by full orchestra. In an amateurish act of carelessness by the annotator and a&r head Fred Reynolds, the notes contain absolutely no personnel information. The quartet (Tracks 2, 6, 8, 11) have pianist Bill Evans, bassist Les Grinage, and drummer Lennie McBrown. The tentet (3, 5, 9) includes Joe Wilder, Johnny Carisi, Urbie Green, Jimmy Cleveland, Danny Bank, Barry Galbraith, Osie Johnson, Milt Hinton, Bill Evans. In the full band, Johnson, Evans, Hinton, and Mundell Lowe make up the rhythm section. Trumpets are J. Nottingham, Wilder, J. Maxwell, I. Sulteman; trombones are Green, Cleveland, R. Peer, and B. Varsalona, and reeds comprise S. Marowitz, G. Gryce, S. Powell, Z. Sims, and Bank. Guest arrangers were George Siravo (Track 3), Eddie Sauter in an original commissioned for the album (4), Al Cohn (5), Jimmy Mundy (7), Carisi (9), and Ralph Burns (10). The rest are either by Tony or are heads. This latter information is also not supplied by the notes, which do manage, however, to misspell Carisi's name.

Scott, to begin with, is the best clarinetist now operative in jazz when he controls his occasional tendency toward frenzy on up-tempos. He is under control here, but there are other lumps in the pudding. For one thing, 12 tracks on a jazz LP rarely make sense, and they don't here. The best band is the unusually wailing Drinking Song (based on the Aeolian mode and hence without chord patterns and also without bar lines). It's the longest track in the album and, accordingly, gives time and space for building.

Another fault in an otherwise diverting attempt to be diversified was the choice of arrangers. Siravo's Jitterbug is skilled but too much of a drawing room affair. Sauter's Moon hits me as being shallow and the weakest part of the date. Cohn's Flame is tasty but rather static in places.

Mundy's Crazy is fairly routine; Carisi's Walkin' is hiply witty but not much of an emotional experience, and Burns' Poinciana is pleasant but rather pallid. Tony's own score, the earth-quaking Rock, at least has guts as has the close of the somewhat schizoid Yesterdays. The quartet heads are agreeable, with the best, aside from Aeolian, being the wonderfully tender Midnight. Throughout, Tony himself is flawless and makes more of some of the arrangements than they're intrinsically worth. And he demonstrates again how extraordinary a shaper of ballads he is.

The only other soloist, pianist Evans, is a strong and intelligent improviser. (Note, too, his effective close to Midnight.) The musicianship of all concerned is expert. Tony has huge potential, but what he needs is not this kind of carousel but rather a format and direction of his own that he feels basically and can grow with. His best

records remain the Brunswick quartet sides. But this LP is certainly worth hearing for Tony's warmth, imagination, and command of the whole of his instrument. And as usual, he is his own best arranger. (Victor 12" LPM 1353)

Jess Stacy

Fascinating Rhythm; I Can't Get Started; I Want to Be Happy; You Took Advantage of Me; Indiana; Stars Fell on Alabama; Oh, Baby; If I Could Be with You; Boo-Boos for Bob; Ec-Stacy; Complainin'; Ain't Goin' Nowhere

Rating: ★★★½

One of the enduring individuals of jazz piano is represented here in one of the enduring piano LPs of recent years. Jess receives model support throughout from the tasty drumming of Nick Fatool. The bass of Morty Corb, and the unamplified guitar of the superb George Van Eps are present on the first eight. George also has several satisfying solos, and I only wish there had been more, so rare is the sound of the unamplified guitar in the current jazzland.

As for Jess, for once the annotator (in this case, George Simon) has used the right clarifying words to describe his message: "... a quiet and sure strength ... of great feeling ... the assurance of a man who believes strongly in what he is saying ... the sharp attack, the crisp rhythm, the love of the melodic line ... tenderness, relaxed but still assertive ... intelligent, feelingful ... tasteful ... musicianship." Don't miss this one. (Brunswick 12" LP BL 54017)

West Coast vs. East Coast

The Goof 'n' I; Here's Pete; Beverly Hills; East Coast, West Coast; Lover, Come Back to Me (two versions of each tune, except the last)

Rating: ★★★½

Another Leonard Feather-produced "battle." (Previous jousts have been *Hot vs. Cool* and *Cats vs. Chicks*. How about Republican vs. Democratic jazzmen?). The west coasters are Don Fagerquist; Bob Enevoldsen, valve trombone and tenor; Buddy Collette, tenor, alto, flute; Andre Previn; Curtis Counce; Stan Levey. The easterners include Frank Wess, tenor and flute; Thad Jones; Benny Powell; Dick Hyman, piano, organ; Oscar Pettiford; Osie Johnson. Arrangements are by Pete Rugolo, Hyman, and Feather.

The writing is mainly a skeleton for blowing, and as such, is undistinctively competent. Each number is done by each unit in turn. There's good, warm improvising by all concerned. Nothing here that will scare you, but the musicianship is high, and there is a flowing communal feeling on both sessions. As for the tournament, I'd call it a draw. In the last track, incidentally, both coasts meet in sections via tape-splicing. (MGM 12" LP E3390)

Phil Woods

The Stanley Stomper; Cool Aid; Pairing Off; Suddenly It's Spring

Rating: ★★

Pairing Off is the title, and those involved are Woods and Gene Quill, altos; Kenny Dorham and Donald Byrd, trumpets; Tommy Flanagan, piano; Doug

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Notes by Bill Coss,
Metronome Magazine

TRANSITION

Watkins, bass, and J. R. Jones, drums.

This is tough, hard-swinging jazz with an exciting, though close to frantic, quality that is accentuated in the occasional harshness of the alto soloists, their snarling attack and the 88-mm. cannonade set up behind them by Jones. The opening side is fascinating, not only for its compulsive beat, but for the similarity of sound and ideas of the two sets of horns. (The notes err on choruses here).

Woods and Quill both play with fervor and facility; Byrd and Dorham each take solos that indicate their talent (Byrd especially) and the occasional piano of Flanagan is a delightful, subtle contrast to the stomping of the others. It is interesting, by the way, to note how much more effective Jones' drumming is behind the piano and bass than behind the horns. The ballad track is too tough in concept but still swings strongly, as do all the others. The funny-style notes are merely in bad taste. (R. J. G.). (Prestige 12" LP 7046)

Caught In The Act

(Jumped from Page 8)
poses, the imitations for the most part were adequate, and in some cases, quite convincing.

The second half of the program was concerned with the years from 1941 to the present, highlighting the contributions of Parker, Gillespie, Davis, the Herman band, and Gerry Mulligan. As a finale, Byrd was given his due as a particularly inventive young jazz contributor, and the band came in for its own recognition by being itself—for the first time in the program.

WITHOUT DOUBT, there were minor imperfections, in the text and in the band's performance, but generally the commentary was lucid and penetrating and the instrumental impressions vividly graphic.

And the response was prodigious, for this audience was not made up of jazz-oriented young persons but consisted largely of adult suburbanites, most of whom bought tickets to the event because it was a scholarship benefit. Yet their attention and applause was not merely dutifully polite; it was spontaneous, genuine, and prolonged.

The conspicuous success of *A Living History of Jazz* can point a way for future projects in jazz education—a field which presently has too many preachers and not nearly enough practitioners.

—cal kolbe

Graas Jazz A&R With R-Dell Discs

Hollywood — French hornist John Graas has been signed as music director and jazz artists and repertoire man for Bob Ross' new R-Dell Records. The first record date supervised by Graas will feature the Buddy Collette quartet, plus Art Pepper.

The firm will issue regular jazz releases, according to Graas, who also said the company will produce jazz singles. R-Dell intends to record as many easterners as possible during their visits on the west coast, he added.

Stein Hears Pianists

By Leonard Feather

Not many pianists now active in contemporary jazz can boast as well rounded a background as Lou Stein. The 34-year-old Philadelphian, a professional pianist for two full decades, was a teen-aged associate of Buddy DeFranco, Charlie Ventura, and Bill Harris. In the '40s after playing with Glenn Miller's air force band and with the Ray McKinley civilian outfit, he rose to jazz prominence as the composer-pianist with Ventura's group in *East of Suez*.

Since then, Lou has freelanced so extensively in New York that he can be heard on records by Dixieland groups such as Lawson-Haggart, modern combos such as Kai Winding, and innumerable sides by dance bands, pop vocalists, and, of course, his own trio.

The records selected for Stein's inspection on this, his first *Blindfold Test*, were mainly geared to present-day piano trends. Lou was given no information before or during the test about the records played.

The Records

1. Ralph Sharon. *Slightly Oliver* (London). J. R. Monterose, alto; Joe Puma, guitar.

Actually, I have heard things like this before. They seem to stay at one level and never reach a peak. It was done quite well, but it really didn't move me. The solos were adequate . . . I liked the tenor—or maybe it was an alto. When I first heard it, I thought it was an alto. I didn't recognize the guitar player. I'll give this record 2½ stars.

2. Friedrich Gulda. *Night in Tunisia* (Victor). Aaron Bell, bass; Nick Stabulas, drums.

Could that be Oscar Peterson? I haven't heard him play like this . . . I've heard him play with a less savage drive. For a minute, I thought it was Johnny Williams, who is a pretty rough pianist, but actually the rhythm balance, I thought, was pretty bad . . . You couldn't hear the bass. I think the rhythm section in spots actually wasn't together.

I really didn't get anything from the record. I know the tune, and I've heard it played better. I guess I'm influenced by Bird's record on this. It seems to be a little cold unless there's something frantic done with the tune. I'll give this record 2½ stars.

3. Joe Sullivan. *Honeysuckle Rose* (Riverside).

I'd hate to think that was Earl Hines, although it sounded a little like him. I really didn't like the sound for that style of piano . . . I think it was very thin . . . It could have been richer. Fats was the master of that style—that swinging left hand, so I can really only give it two stars.

4. John Lewis. *2° E. 3° W.* (Pacific Jazz). Bill Perkins, tenor; Jim Hall, guitar; Percy Heath, bass; Chico Hamilton, drums.

I really don't think this record quite makes it. They start out with a simple little riff which I really don't think

means too much . . . It's actually the blues. I don't think it quite comes off . . . I wasn't moved by any of the soloists . . . They sound a little like some of the greats, but they just didn't measure up to what they were supposed to. I'll give it two stars.

5. Phineas Newborn. *Dahoud* (Atlantic).

I think it's Phineas Newborn. I like the tune . . . It's a good one to blow on. I think I've heard Phineas play better. The rhythm section was a little tense, but it's always amazing to hear a pianist use the two-hands technique . . . This is a difficult thing but can come off if it lays just right . . . Some pianists can do this better than others. I think this guy has a wonderful potential. I'd give this three stars.

6. Art Tatum-Buddy DeFranco. *This Can't Be Love* (ARS). Red Callender, bass; Bill Douglass, drums.

If this was Tatum, it's more jazz than I've ever heard Art play . . . I think it was wonderful. Was that the record he made with Buddy Rich, DeFranco, and Ray Brown? I think they all played well, but as I said before, if it's Tatum, it's the most jazz I've ever heard him play on records, and for the jazz I'll give it four stars.

7. Ronnie Ball. *Prez Ser* (Savoy). Willie Dennis, trombone; Ted Brown, tenor; Wendell Marshall, bass.

They sure got hung up on that ending. It seemed like everybody all went in a different direction. I think it was Eddie Bert with a dub of himself, because I heard a trombone chorus and then another trombone chorus. It might have been Eddie dubbing over with the tenor. I don't like the piano player at all . . . I thought his facility was nil and his conception wasn't too good . . . A little hesitant in spots. All in all, I thought the first tenor chorus was good. I didn't recognize him, but it might have been Monterose. I thought the intonation on the bass fiddle was very good. 2½ stars.

the blindfold test



8. Jackie McLean. *Contour* (Prestige). Donald Byrd, trumpet; Art Taylor, drums; Mal Waldron, piano.

I think the drums ruined this record, especially in the shadings when the trumpet player came in. It sounded a little like Miles, but I think Miles is more tasty than the one I just heard. He kept playing the tune level, and it lacks that warmth I think the trumpet player was trying to get.

The alto sounded a little like Sonny Stitt to me—rough, Bird-like, but I've heard Sonny play better. The piano I thought was very weak . . . Not too much strength in his fingers. I didn't particularly like the chorus. I'll give this 2½ stars.

9. Leonard Feather. *Stompin' at the Savoy* (ABC-Paramount). Feather, piano; Bob Enevoldsen, trombone, tenor; Red Mitchell, bass; Gerry Wiggins, vibraphone.

Well, on the end, they didn't know how to ride out in time. The whole record seems to have a lot of clams, especially on vibes and piano . . . They don't play the ensemble together. It seems to me there are two conceptions, one in the rhythm section and one in the horns.

I liked the bass and the trombone. Was that Kai? Well, for the bass and trombone, I'll give it two stars. The vibes I didn't like at all . . . In fact, on his solo, I thought he sounded corny at times in conception.

10. Shelly Manne. *I Could Have Danced All Night* (Contemporary). Andre Previn, piano; Leroy Vinnegar, bass.

I think this guy deserves a lot of credit. It's Andre Previn. I think he's been listening all the time . . . He's changed his style, and I think he's getting what we call the modern conception. I think he's come a long way. At times it seems like he bands, but I accept it because I know what he's trying to do and I feel he's accomplished quite a bit. He's a fine pianist. I think Shelly Manne on drums and Leroy Vinnegar behind him play very well. I'll give this four stars.

(Jumped from Page 6)

TV . . . **Dean Martin** and **Jerry Lewis** will return to NBC-TV, but not as a team. They'll do an equal number of separate shows. Under the new contract, substituted for the old one after the team broke up, they'll each star in two one-hour shows between January and June next year, then will do a total of eight productions a year through 1961.

Chicago

JAZZ, CHICAGO STYLE: **Fats Domino** is currently at the Blue Note. **Duke Ellington** leads his caravan into the Note on Dec. 19 followed by two-week visits from **John (Dizzy) Gillespie**, **Oscar Peterson**-**Rolf Kuhn**, and **Shorty Rogers** . . . **Marian McPartland** winds up a successful stay at the London House on Dec. 16, when Japanese pianist **Toshiko** takes over. **Barbara Carroll**'s group will make the London House merry for a month beginning Jan. 2 . . . **Jackie Cain**, and **Roy Kral**, with singer **Maya Angelou**, are more

than holding the fort at Mister Kelly's. They'll be there through New Year's eve, with **Hamish Menzies** and **Georgia Carr** opening New Year's day. **Anita O'Day** is slated to rule Kelly's Jan. 30-Feb. 26.

The decorators, a nonswing group, are wailing at the Preview. **Tony Scott** will open the Modern Jazz room at Christmas time. The **Modern Jazz Quartet** will follow on Jan. 14 . . . The **Al Belletto** sextet opened at the Cloister on Dec. 5 for an indefinite stay . . . **Charlie Ventura**'s group is held over at the Brass Rail until Dec. 14.



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Kai Winding's septet returns to the Rail in February . . . Bassist Johnnie Pate's trio signed with Salem Records and cut its first LP for the label. The LP, including *Slaughter on 10th Avenue*, will be released later this month.

ADDED NOTES: WNBQ's new color telecast, *Here's Music at the London House and Mister Kelly's*, premiered Nov. 19 with Jeri Southern, the Harry Slottag trio, guitarist Frank D'Rone of Mister Kelly's and the Marian McPartland trio from the London House. The show, on for one-half hour, will be presented every Monday at 10:30 p.m. . . . The *Vagabonds* return to the Chez Paree for a week Dec. 15, with Jerry Lewis coming in Dec. 27. Sammy Davis Jr. is set to appear Feb. 26-March 18 . . . Leo DeLyon, Abbey Lincoln, and the *Tune Tattlers* continue through the end of the month at the Black Orchid. The *Mello-larks* and comic Jimmy Ames are set to follow in January . . . Herman Roberts is enlarging his Robert's Show club, at 6624 South Park Av., to seat 1,500 persons. He's scheduled the official opening for Jan. 21 and is dickering with Count Basie, Dinah Washington, and Sarah Vaughan for appearances.

Hollywood

NITERY NOTES: Julian (Cannonball) Adderley wails at Jazz City until the 20th; then Billie Holiday for two weeks, followed by Miles Davis Jan. 5 . . . While Buddy Collette continues at the Haig six nights a week, Art Pepper's Sunday afternoon and Tuesday night sessions are becoming the talk of the town, with Warne Marsh and Ronnie Ball regulars on stand . . . The radio show skedded to emanate from the Lighthouse has been filed for a while but the sounds continue weeknights and Sundays without letup . . . The Topper's guest policy Monday night is proving quite a cash draw. The Pete Jolly trio and others of like caliber are regular attractions, along with Jack Millman's lusty quintet . . . Judging by the houses Teddy Buckner's been drawing in this pretty lean period for clubs, his fans must be the loyalest.

Another top spot for jamming weekends continues to be the Huntington Park Rendezvous, which just about takes care of all the jazz customers in that part of town . . . Tom Riley's Saints, now blowing through the winter at the Hermosa inn on the ocean front, have signed for several albums with International Records . . . Big things are in the wind at Hollywood's Peacock Lane, with Carmen McRae due in Christmas eve followed by the double piano attraction of George Shearing and Phineas Newborn on Jan. 17 . . . The Dukes of Swing, featuring Paul Jones on trumpet, are at the Sirocco in the Valley Tuesdays through Sundays . . . Matt Dennis trio is held over at the Encore till Jan. 2 . . . Jack Teagarden's new band opened Nov. 27 at Astor's cocktail lounge in the valley . . . Archie Rosate took his combo into the Beverly Cavern Nov. 18 . . . Rosy McHargue's two-beaters are at the Hangover on Vine till after Jan. 1 when the club will be torn down to make way for a new bus terminal.

ADDED NOTE: Westlake college has a new quintet led by piano man Les McCann, with Bernie James and Marvin



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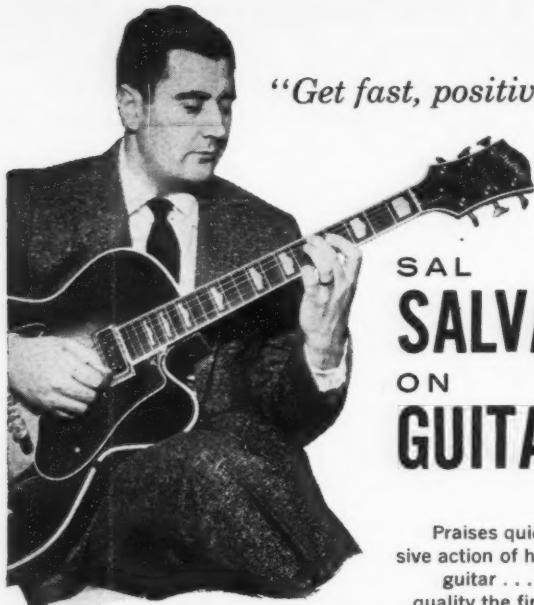
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WAXED NOTES: Norman Granz will record Kid Ory and band in Paris, with the Kid (he's now 70) calling the tunes in Creole French and making with the vocals . . . Violinist Stuff Smith cut the first of a series of albums for Clef with Red Callender, bass, and Jimmy Jones, piano . . . Germo (!) Records waxed the Red Norvo quintet now at Zucca's . . . Jack Montrose recorded his Concertino for Five-Piece Jazz Ensemble, with Norvo, Manne, B. Clark, bass; Joe Maini, alto, and Shorty Rogers in the booth for RCA Victor . . . Stan Levey's just-waxed Bethlehem LP has L. Vinnegar, C. Candoli, F. Rosolino, R. Kamuca, and S. Clark . . . Marty Paich led the "Dek-tette" through another Mel Torme Bethlehem LP at Radio Recorders Nov. 10 and 11 . . . Dig Records' first jazz albums, *Tanganyika* and *Wiggin'* with Wigg (G. Wiggins trio) are hot off the tape.

—tynan

San Francisco

Benny Goodman, booked into a concert at Berkeley's Community theater, was sold at the last minute to another promoter for a date the night before at San Francisco for less money. The Berkeley date was for \$3,500 against 50 percent with a clause that the promoter had to charge a minimum of \$2 and that BG's presence "was not required throughout the engagement" but "it is understood that he will appear."

Jerry Coker recorded four sides—all originals—for Jazz: San Francisco, for which Pat Henry is jazz artist, and repertoire chief. Coker used guitarist Eddie Duran, bassist Dean Riley, and trumpeter Al Kiger. Vocalist Ree Brunnel was slated for four sides for the same company with bass and guitar accompaniment, and Rudy Salvin's big band cut four sides at the Sand's ballroom with Johnny Markham on drums, Howie Dudune on tenor, and Allen Smith soloing on his own composition, *Smithsonian*. The same label also did a date with Mel Lewis, Pepper Adams, Coker, and Johnny Marabuto on piano . . . Stan Kenton's two weeks at the Mancuma were surprisingly slack, and his concerts at the University of California, University of San Francisco, San Francisco State college, and Stanford were also light in attendance . . . The one-niter at Sweet's ballroom in Oakland was fair.

Gus Mancuso, Las Vegas jazzman, did a date for Fantasy for an LP under his own name. Three groups were used—a trio with Gus on piano, Gene Wright on bass, and Cal Tjader on drums; a quartet with Duran on guitar, Wright on bass, Tjader on drums, and Mancuso on baritone horn, and a quintet with Vince Guaraldi on piano, Richie Kamuca on tenor, Mancuso on baritone, Wright on bass, and Tjader on drums . . . Duran and Riley now working weekends at University Hideaway with Marabuto on piano . . . Bay City Jazz Band closed at the Tin Angel but continues weekends at the Sail 'N . . . Pianist Freddie Gambrell still is featured at the Jazz Workshop with Buck Wheat on bass . . . Pete Rugolo disclosed that he has accepted a three-month deal to be musical director of a Paris recording company.

—ralph j. gleason

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Albert, Abbey (Statler) Washington, D.C., h
Barth, Charlie (On Tour—West Coast) MCA
Baron, Blue (On Tour—Chicago Territory) MCA

Bartley, Ronnie (On Tour—South) NOS
Beecher, Little John (On Tour—South) NOS
Beneke, Tee (On Tour—East) MCA
Blade, Jimmy (Drake) Chicago, h
Brandwynne, Nat (Waldorf-Astoria) NYC, h
Brown, Les (Palladium) Hollywood, Calif., 1/2-15, t
Butterfield, Billy (On Tour—New England) MCA

Byers, Verne (On Tour—New Mexico) NOS
Calame, Bob (On Tour—Midwest) NOS
Cardona, Sammy (On Tour—Louisiana) Associated Talent Agency
Clayton, Del (On Tour—South) NOS
Cross, Bob (Statler Hilton) Dallas, Texas, h
Cugat, Xavier (Americana) Miami Beach, Fla., out 1/8, h

Donahue, Al (Persian Terrace) Syracuse, N.Y., 1/4-17, r
Eberle, Ray (On Tour—East Coast) MCA
Elgart, Les (On Tour—East Coast) MCA
Ennis, Skinnay (On Tour—West Coast) MCA
Ellington, Duke (Blue Note) Chicago, 1/1-6, no

Ferguson, Danny (67 Supper Club) Muncie, Ind., r
Fisk, Charles (Palmer House) Chicago, MCA, h
Fitpatrick, Eddie (Mapes) Reno, Nev., h
Foster, Chuck (Peabody) Memphis, Tenn., out 2/11, h

Gingers, Wally (Melody Mill) North Riverside, Ill., out 12/16, b
Gordon, Claude (On Tour—West Coast) GAC
Howard, Eddie (Aragon) Chicago, out 1/27, b
James, Harry (Beverly Hills) Beverly Hills, Calif., h
Jones, Spike (Civic Auditorium) San Francisco, Calif., 1/5-13, t

Kaye, Sammy (On Tour—Chicago Territory) MCA

Kirk, Buddy (Iroquois Gardens) Louisville, Ky., nc
King, Henry (On Tour—Texas Territory) MCA
King, Wayne (On Tour—Midwest) MCA
Laine, Buddy (Chevy Chase) Wheeling, Ill., nc
Lombardo, Guy (Roosevelt) NYC, h
Love, Preston (On Tour—Midwest) NOS
Mango, Dick (On Tour—Texas Territory) Associated Talent Agency

Martin, Freddy (Ambassador) Los Angeles, h
Masters, Frankie (Conrad Hilton) Chicago, h
McGrane, Don (Ratdisson) Minneapolis, Minn., h

McKinley, Ray (Statler) NYC, h
Munro, Hal (Milford) Chicago, b
Neighbors, Paul (Shamrock-Hilton) Houston, Texas, h
Prado, Perez (On Tour—West Coast) MCA
Prado, Harry (Golden Nugget) Las Vegas, Nev., nc

Regis, Billy (On Tour—West Coast) MCA
Sands, Carl (On Tour—Chicago Territory) Associated Talent Agency
Sauter-Finegan (On Tour—East) WA
Sedlar, Jimmy (On Tour—East Coast) MCA
Spivak, Charlie (On Tour—South) MCA
Staerter, Ted (Plaza) NYC, h
Sudy, Joe (Pierre) NYC, h
Thornhill, Claude (On Tour—West) WA
Wades, Buddy (Van Cleve) Dayton, Ohio, out 12/16, b; (The Club) Birmingham, Ala., out 12/20, h

Combos

Austin, Sil (Rock 'n' Roll) Pittsburgh, Pa., 1/7-12, nc

Baker, Chet (Ball & Chain) Miami, Fla., out 1/6, nc
Brubeck, Dave (Zardi's) Hollywood, Calif., 1/11-12, 18, 19, nc

Bo, Eddie (Gleason's) Cleveland, Ohio, 1/1-6, SAC, nc

Candela, Lee (On Tour—Northwest) Encore Attractions

Carroll, Barbara (London House) Chicago, 1/1-23, r
Cavallero, Carmen (Casino Royal) Washington, D.C., out 1/6, nc

Charles, Ray (On Tour—Midwest) SAC
Clarke, Billy (Baby Grand) Wilmington, Del., 1/7-12, nc

Davis, Bill (Small's Paradise) NYC, 1/8-20, nc

Davis, Miles (On Tour—California) SAC

Dee, Johnny (Holiday) Elizabeth, N.J., out 1/13, nc

Defranco, Buddy (Storyville) Boston, Mass., out 1/7, nc

Doggett, Bill (Apollo) NYC, 1/4-10, t

Domino, Fats (On Tour—New Orleans Territory) SAC

Dominoes (Hacienda) Las Vegas, Nev., 1/1-31, h

Donnegan, Dorothy (Embers) NYC, in 1-21, nc

Dukes of Dixieland (Thunderbird) Las Vegas, Nev., 1/1-21, h

Engel, Art (Palladium) East St. Louis, Ill., 1/1-6, nc

Ferguson, Maynard (Peacock Lane) Hollywood, Calif., out 1/6, nc

Four Sounds (The Juana) Harrisburg, Pa., nc

Gaines, Roy (On Tour—Chicago Territory) SAC

Gill, Elmer (New Washington) Seattle, Wash., out 1/5, h

Gillespie, John (Dizzy) (Cotton Club) Cleveland, Ohio, 1/1-6, nc

Greco, Buddy (Eden Roc) Miami Beach, Fla., 1/1-30, h

Haddock, Russ (Embers) NYC, 1/7-20, nc

Hawkins, Erskine (Loop) Cleveland, Ohio, out 1/7, nc

Herman, Lenny (Warwick) Philadelphia, Pa., h

Heywood, Eddie (Composer) NYC, 1/1-9, nc

Kallio, Alex (Embers) NYC, 1/1-6, nc

Kaye, Mary (Sahara) Las Vegas, Nev., h

Kings IV (Riviera) Las Vegas, Nev., h

Krupa, Gene (Colonial Tavern) Toronto, Canada, 1/1-6, r

Lambert, Lloyd (Palms) Hallandale, Fla., 1/5-13, nc

101 Jazzmen Pick Greatest

New York—One hundred one prominent jazzmen, voting in a poll published as part of Leonard Feather's *The Encyclopedia Yearbook of Jazz*, have elected a set of choices for the "greatest ever" and "new stars" among their peers. The majority of those voting were modernists, but there were some swing era musicians and a few traditionalists.

Voted leaders for greatest ever are John (Dizzy) Gillespie, J. J. Johnson, Charlie Parker, Lester Young, Harry Carney, Benny Goodman, Frank Wess (flute), Milt Jackson, Art Tatum, Charlie Christian, Jimmy Blanton, Max Roach, Frank Sinatra, Ella Fitzgerald, Duke Ellington (arranger), Count Basie (big band), Benny Goodman (combo).

The new star leaders are Clifford Brown, Jimmy Cleveland, Julian (Cannonball) Adderley, Stan Getz, Gerry Mulligan, Tony Scott, Wess (flute), Milt Jackson, Horace Silver, Tal Farlow, Paul Chambers, no contest in the drums, Joe Williams, Carmen McRae, Quincy Jones (arranger), Basie (big band), Jazz Messengers (combo).

The complete ballots of all but the 15 musicians who didn't want their choices known are printed in the book. Louis Armstrong's choice for new star female singer is Joni James, while Erroll Garner's piano choices are Bud Powell, Earl Hines, Art Tatum, Fats Waller, Mary Lou Williams, and Teddy Wilson.

Rushing On Columbia

New York—The personnel for Jimmy Rushing's new Columbia LP includes Walter Page, Zutty Singleton, Tony Parenti, Buck Clayton, Vic Dickenson, Cliff Jackson, Jo Jones, and Buddy Tate. Rushing will play some piano, too.

Lange, Wild Bill (Otto's) Latham, N.Y., out 1/20, r

Les Jazz Modes (Birdland) NYC, 1/3-10, nc

Los Chavalles (Caribbean Hilton) San Juan, Puerto Rico, out 1/10, h

Manne, Shelly (Secret Harbor) Santa Monica, Calif., nc

Mason, Hob (Milla Villa) Sioux Falls, S.D., nc

McGill, Rollie (Cotton Club) Rochester, N.Y., out 1/6, nc

McNeely, Big Jay (On Tour—East) SAC

McPartland, Marian (Composer) NYC, out 1/9, nc

Mingus, Charlie (Birdland) NYC, 1/10-24, nc

Modern Jazz Quartet (Birdland) NYC, 1/3-9, nc

Mosler, Enid (Dunes) Las Vegas, Nev., out 1/9, nc

Newborn, Phineas (Peacock Lane) Hollywood, Calif., 1/11-25, nc

Pavone, Tommy (Rock Garden) Willimantic, Conn., r

Salt City Five (Theatrical Grill) Cleveland, Ohio, 1/7-20, nc

Slim, Guitar (Palms) Hallandale, Fla., 1/5-13, nc

Smith, Jimmy (On Tour—East) SAC

Swinging Gentlemen (Flame) Detroit, Mich., out 1/22, nc; (Small's Paradise) NYC, 1/12-17, nc

Three Jacks (Wheel) Colmar Manor, Md., nc

Three Sparks (El Cortez) Las Vegas, Nev., h

Towles, Nat (Elmo) Billings, Mont., nc

Troupe, Bobby (Keynoter) Los Angeles, nc

Williams, Billy (New Frontier) Las Vegas, Nev., 1/1-27, h

Winding, Kai (Continental) Norfolk, Va., 1/7-14, nc



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chords and discords

(Jumped from Page 4)

from a qualified source: you criticize. In your fury you're derogatory, malicious, dogmatic, and altogether destructive in a personal way, to someone who never to my memory—including the review in question—has done his job in anything but an impersonal way. Subjective? Maybe; but personal and vicious, never.

It's disappointing Kai, to know that a musician of such renown will take time out to publicly vilify a critic—any critic—who gave him a "bad" review; when the same musician has never to my knowledge taken time out to publicly thank a critic—any critic—who gave him a "good" review. And there have been some.

R. H. Davidson

Terrible Day . . .

Cedar Falls, Iowa

To the Editor:

On this terrible day, on which I awoke to the news of the Master's death, there are two things I want to say.

One is that from the time I first heard Decca album #126 when I was in grade school, I lived for the day I would hear him in person for the first time. I finally made that, in a Washington, D. C., club in 1951. I sat an inch away from his left hand for four hours which so exalted and upset me that I wrote him later my plans to cut off my own frustrated fingers and send them to him in a box. He had a friend thank me for the gesture. He must surely have had a thousand similar ones tendered him in his lifetime. Pianists will know how I feel over his death.

The other thing I want to say is something we will all be saying the rest of our lives . . . thank you, beyond all words, to Norman Granz. Only now can what he was doing in Tatum's last years even begin to be understood as priceless. All jazz is forever indebted to Granz. Probably nobody will ever give him a plaque for it . . . but that's the way it goes . . . and I wanted at least this one public expression known to him.

Patricia A. Samson

A Quandary . . .

West Newton, Mass.

To the Editor:

I find myself in a bit of a quandary, and would ask for your assistance. Among all the records you review, you must have one on the Pacific label, *Johnny Holiday Sings*. It is, to me, one of the great recorded achievements in all the annals of vocalizing. I dig Holiday.

Could you please tell me of any other recordings by him recorded and released before, or since, this one? Could you also inform me as to what he is doing at present?

Robert N. Parker

(Ed. Note: A second LP by Johnny Holiday was released recently on the Kapp label (12" LP KL-1029) and was reviewed in the Sept. 19 Down Beat. The latest report we received in that Holiday still is on the west coast where he works occasional club dates.)

Down Beat

